

A Look at Some of the Problems of Teaching Solfeggio in Children's Music and Art Schools

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ABSTRACT

In this article we will touch directly on the problems of what conditions the subject of solfeggio actually takes place in children's music schools and on whose side it should be taught.

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INTRODUCTION

When we think about music education, first of all, the most important issue that interests us is how music is accepted and perceived by children. The importance of music education in the artistic and aesthetic education of young students, in their development into spiritually mature and complete human beings, is becoming more and more evident. there is no way without adding the art of music. If we think about it, we can say the following:

Music:

- a) evoking emotional and spiritual experiences by its nature;
- b) arousing people's delicate taste;
- c) it is considered a means of encouraging both the listener and the performer to sophistication and spiritual perfection.

In short, music plays an important role in human development. The great thinker Abu Nasr al-Farabi thinks about music: "This science (i.e. the science of music) is useful in the sense that it brings order to those whose character is out of balance, perfects those who are not perfect, and in balance keeps the balance of those who are. This science is also useful for the health of the body."

The Law of the Republic of Uzbekistan "On Education" (1997), "National Program of Personnel Training" (1997) declared education as a priority in the field of social development of our country, music culture, music pedagogy was loaded with great responsibilities as well as opportunities. In our country, music is taught from preschool to the 8th grade in high schools. In addition, music science is taught in depth in children's music and art schools established in the regions for children with musical talent. In particular, on December 31, 1996 "On the development of musical education in the Republic, increasing the work efficiency of culture and art educational institutions" and on July 28, 2008 "Material and technical support of children's music and art schools" The decrees "On the State Program for 2009-2014 on strengthening the music and improving the efficiency of their work activities" increased the attention to music in our country. In children's music and art schools, students study independent performance of musical instruments, singing, painting, choreography, as well as music theory, solfeggio, and music literature. We will dwell a little on the science of solfeggio, which is considered a musical-theoretical science.

Music schools today, especially schools in remote areas, need qualified personnel with a good knowledge of music science. Working with children with music theory is a very difficult issue, especially solfeggio science in music schools causes a number of problems for most teachers. Due to the lack of staff in some schools, this subject is given as an extra hour to teachers whose expertise is far from this subject. In some schools, there is a staff, but he does not know how to work with a child, but only writes summaries (in fact, this subject is a practical subject, which is primarily aimed at developing the student's listening ability and intonations) and makes the child very bored. . In many cases, the child's attendance at class is reduced.

First of all, a teacher needs a psychological approach to interest children in science. For example, a new highly educated staff came to one music school. Let's say he was given solfeggio for 1st graders. In this, he should plan and divide the lesson before the lesson, provide the classroom with the necessary equipment and literature. These are simple things for him, his first test is still ahead, that is, with the children. the first lesson, the impression left by that first lesson determines the attitude towards the teacher and science in the minds of children for the rest of their lives. When explaining the topic, the teacher is required to find various competitive games and encourage the children who won the game. Otherwise, it will be difficult for the child to sit in class for 45 (68) minutes. In working with rhythms and explaining the number of musical notes, working with claps, steps, and drum games is the main method. Homework should be given in the same way as a game. Then, of course, the child will do his homework, and gradually he will not even notice that he has mastered the first musical skills - notes, note extensions, features of metro-rhythm, musical symbols. Now the teacher faces another big and difficult task, that is, setting up children's voice intonation. It is also necessary to develop children's hearing ability. First of all, it is necessary to explain to students the difference between sounds, to understand high and low sounds. Children's voices are quite complex, and some of them cannot raise their voices above the first octave "lya". Most of the children have the opportunity to sing easily even on high curtains. In this case, the children should be divided into groups. And this will help him gradually understand polyphony. The teacher needs to be very careful and skillful in correcting the voice intonation of upper class children, especially boys who have a mutation of the vocal apparatus. It is often better for them to reduce the attempts at high pitches and direct the sound towards the bass without straining. Then it becomes easier to sing, which is especially useful in choirs. Later, when children sing solfeggio, it is necessary to teach them to sing in a semitone (falseto) on high notes. This strengthens the child's ability to hear himself and not to struggle when he sings without shouting. The ability to hear is developed in a child from the first grades - from simple to complex in a step-by-step manner.

Another problem nowadays is the lack of solfeggio textbooks and our use of Russian literature with students. This is useful for our Russian language learners, but for Uzbek language children, it creates some difficulties. It is necessary to consider another aspect; It is a pity that today's students pay no attention to our national music and folklore. For this reason, the "solfege" textbook for children's music and art schools, published in 2016, from the 1st to the 5th grade, based on Uzbek music, was published. Its parts

intended for grades 6-7 are also about to be published. If there were more manuals of this type, it would be the same.

Passing such classes, as we mentioned above, requires the teacher's professionalism and strong methods. Each teacher should use these methods depending on the audience of students sitting in the classroom. But some teachers can't go beyond just writing a synopsis without using any methods. And the children included solfeggio as a boring subject(s). Later, children engaged in music face many difficulties in music colleges and music schools. Therefore, it is only in the hands of teachers to change the attitude towards this science from a young age to a positive one. Parents are only required to strengthen control over the child. Because the snow comes out of two hands.

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