

The Development of Musical Literacy of Students: World Experience and Prospects

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Abstract - Article analyzes the advanced methods and technologies for the development of musical literacy in primary school students. Methods of development of musical culture on representations of skilled teachers are interpreted.

Keywords - Methodology, Music, Practice, Musical Education, Literacy, Comprehensively Developed Generation.

In modern Uzbekistan, much attention is paid to the education of a comprehensively developed generation. In this process, musical upbringing and education plays a key role. Musical education of an individual begins mainly in the family. These qualities develop in children in kindergartens or circles. And already at school, professional attention is paid to the development of musical culture among students. In the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated May 5, 2016 No. 144 "On approving the provision on children's music and art schools", one of the priority tasks is to create the necessary conditions for introducing students to the best examples of national and world music, fine art, unique treasures of classical musical Heritage of the backgammon of the world and the Uzbek people.

The main way of acquiring musical knowledge at school leads from the gradual accumulation of musical-auditory impressions and experience in musical activity to their generalization.

In the methodology of musical training, a body of knowledge that covers diverse information about the

features and patterns of musical art, means of musical expression, content and construction of musical works; about the work of composers and performers, musical notation and terminology is traditionally indicated by the term musical deed. This knowledge is accumulated by students in a diverse musical activity, in turn enriching it, making it more meaningful and meaningful.

The modern technique considers musical literacy as an integral part of the multifaceted concept of musical literacy, which means the ability to perceive music as living and figurative art, born of life and inextricably linked with it; the ability to listen to determine the nature of music, to feel the internal connection between the nature of music and its performance; the ability to perceive music emotionally and meaningfully, critically evaluating it, revealing a good taste.

In the field of teaching methods of singing for recording, various systems have been created that are quite widespread in different countries of the world.

Soltana Kodaya system. So the emergence of the 3.Koday system was due to the fact that at the end of XIX - at the beginning of XX century. in Hungary, interest in folk

music was lost both among professional musicians and among the wider masses. Kodály believed that the Hungarian folk song should become the basis for the development of national musical culture, and the shortest path to it lies through the musical education of the younger generation. It is a folk song that should enter the world of the child and influence the subsequent formation of his musical interests and tastes.

The composer's system of musical education for children is based on the idea that music affects a person's spiritual world if he has mastered it. You can master music only by learning to "write" and "read" it. Since all musical abilities are most intensively developed in the activity of a singer, the main means of mastering music should be voice, singing. As the main method of mastering music, a method of relative solmization was proposed.

Having thoroughly studied Hungarian folklore, Kodály based on it created a system of exercises that make it possible to assimilate the steps of the fret, as well as intonational and rhythmic turns characteristic of Hungarian folk music. He substantiated the opinion that training should begin with pentatonic, because within its boundaries it is easier to develop hearing and achieve pure intonation. Based on the specifics of Hungarian folk music and Hungarian children's songs, the following sequence of melodic turns was established for mastering the steps of the fret: salt - mi, sol-mi-do, la-sol-mi-do, la-sol-mi-re-do, mi-re-do-la, mi-re-do-la-salt, do-la-sol-mi-re-do.

In the second grade, students learn the sounds of fa, si (IV and VII degrees) with the help of downward turns of sol-fa-mi-re-do, mi-re-do-si-la and ascending. In parallel with mastering mode degrees, children perform exercises from writing and reading available musical material.

The study of various melodic turns takes place on the basis of chants, song episodes, and is also fixed in the process of improvisation of children. In this case, the method of relative solmization is used. Singing according to syllables of relative solmization and manual signs in the system Kodály precedes the preparation of singing according to notes.

In the 2nd and 3rd grades, students, along with the relative, begin to get acquainted with absolute solmization, since most of them begin the optional lesson on musical instruments.

To read notes Kodály wrote over 300 exercises. Most of the plays are two-voice, some are three-voice. Kodály attached great importance to the early introduction of

polyphony. He believed that polyphonic music can be perceived only by those who have mastered the ability to sing their own part without accompaniment and at the same time hear another. Therefore, the formation of two-voice skills begins in the 1st grade with rhythmic canons and songs.

Karl Orff system. A slightly different path in creating a musical education system was chosen by the German composer Karl Orff. The beginning of his pedagogical experiments took place in the middle of the 20s of our century. In reflection and in practical work with children, a musical education system developed, which underwent significant changes as it became. The Schulwerk manual for musical education of children, created by Karl Orff and G. Keethman (a collection of models of elementary music and musical exercises) has found practical application in countries such as Belgium, Holland, Canada, Portugal, the USA, Sweden, etc. In Salzburg, in the Mozart's homeland, the Orff Institute was opened at the Academy of Music and Fine Arts (Mozarteum), in which work continues to improve the Schulwerk and training is carried out from different countries for the practical application of this music system in education. What does it consist of?

Karl Orff, as a progressive musical figure, saw the goal of creating his system in awakening the highest humane feelings in a child by means of music. He stood on the position that these feelings are most diversified in creative activity, which creates an atmosphere of sincerity, immediacy, and causes joy in children. This activity should lay in children a solid foundation of true musicality, that is, develop musical rhythmic feeling and musical ear in such a way that they allow you to perceive and experience music, as well as freely operate it (read from the sheet, transpose, finish, etc.). Karl Orff proceeded from the need to develop primarily a musical rhythmic feeling, since the child perceives the unity of music and movements as something natural. The composer seeks to intensify the activities of students through their own music making, composing their music. Hence the need arose for children to choose simple instruments, mainly rhythmic ones.

Karl Orff believes that while teaching children to play complex classical instruments (piano, violin, etc.), mastering the technique distracts from the music itself. Therefore, he developed specially for children's music-making instruments, which consisted of simple, convenient and not requiring complex technical skills, instruments. The kit includes percussion instruments - rattles, wooden sticks, small plates, wooden and leather drums, bells; melodic

percussion instruments that have a certain height - small timpani, headpieces of various shapes (glockenspils, metallophones, xylophones and glass tubes); stringed instruments (bowed and plucked), gambi and fidelles (of different altitude ranges), psalterions (gusli), lutes, guitars; wind instruments - recorders, oboes. An important role is also played by "natural tools" - hands, feet, with which you can clap, stomp, click with a wide variety of shades.

From the very beginning of work with children, singing is used, while musical instruments first perform the function of a rhythmic component.

K.Orf introduces children to the world of music on "elementary music", uncomplicated, accessible to them. It is her who he considers not something complementary, but basic, that soil, which will make it possible to liberate the strength of the child. Five volumes of Shulverka are filled with samples of such music. The manual contains numerous plays and exercises, which are gradually becoming more complicated; they form the basis for children's creative improvisations. Such improvisations are not absolutely free, but serve to solve certain tasks. A well-thought-out sequence of tasks makes it possible to purposefully shape the creative skill of children. The task of the teacher, in turn, is to, based on this material, think through and find the situation that would cause the child to need self-expression.

Based on the unity of movement, singing, playing, K. Orf uses rhythmic, vocal and instrumental improvisations. But the prerequisite for free music making should be motor freedom. It is achieved through gymnastic exercises based on children's songs, instrumental pieces, and dance songs. Motor freedom also contributes to the successful mastery of the so-called, natural instruments - applause, drowning, tapping with fingers - an important means of rhythmic improvisation.

Rhythmic improvisation begins with the rhythmization of individual words (names of children), simple, uncomplicated poems, counters, sayings. This is the so-called elementary music-making of children. From the first steps, children are accustomed to musical notation. First, the created rhythmic motives are recorded by the teacher, and then by the students themselves, using for this the simplest models, first of a bipartite, and later three-part size.

Children improvise collectively, and only later, when they introduce new tasks for improvisation, which are faster rhythmic games, they begin to improvise individually. In the rhythmic game "Echo", the teacher taps the rhythmic sequence, and the students pick up and continue the

rhythmic motive.

The children are given the task of creating rhythmic accompaniment to an impromptu melody, to create an addition to the already given rhythmic constructions. They improvise in specific forms (e.g. rondo).

From the first steps of melodic improvisation, children become acquainted with musical notation, the designation of steps and intervals, and then proceed to self-fix improvisations. In this case, both the relative and absolute systems of solmerization and notation are used simultaneously.

The tasks of melodic improvisation that children pose are as diverse as rhythmic ones. This is a continuation of the melodies set by the teacher, improvisation of melodic constructions (question, answer), echoes, improvisation in specific musical forms (for example, in three-part, etc.). The teacher attracts children to the choice of the most successful among the created improvisations and encourages the ability to repeat them.

After mastering musical instruments, children move on to instrumental improvisations. The first tunes of "Shulverka" on which they should improvise are built on the "third of the cuckoo." Then they study three- and four-stage scales, then they switch to a five-stage without half-tones, built on the tonic of DO. Improvisation within the pentatonic range is carried out by children throughout the year. The authors of Schulwerk explain this by the fact that it is easier for children to find expressive means within the pentatonic scale, and the absence of halftones precludes the appearance of dissonances in the general game. Improvisation in six- and seven-stage systems makes it possible to introduce a new type of accompaniment - parallel movement into a third or sixth. Further, with the introduction of dominants, a harmonious element becomes important in the improvisations of children.

The music education system was created by K. Orff in order to help all children, and not just the most capable ones, master the basics of music. According to K. Orff, "Shulverk", written for children 6-12 years old, belongs to a comprehensive school. This is only the beginning, and its further development and improvement is inevitable.

Consequently, the system of musical education K. Orff is based on the creative activities of children. Diligently arranged tasks of rhythmic, melodic, instrumental improvisations create a solid foundation for the development of musical abilities, bring up creative personality qualities in children, and cause joy from

communication with music. However, this activity of children is associated with "elementary music", which prepares them for the world of great musical art.

In Bulgaria, an interesting practical experience has been gained in using the "Columns" (author Boris Trichkov). This method is called the "Bulgarian" Column".

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