

## **INTEGRATION IN THE FORM OF TEACHING CHORAL SINGING AS THE MOST IMPORTANT ACTIVITY IN THE DEVELOPMENT OF PRESCHOOL CHILDREN.**

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***Abstract:** Choral singing in the aesthetic education of children always has a positive beginning. This was noted by prominent cultural figures, philosophers, thinkers of all times and countries. The fundamental role of choral singing was in the original warehouse of musical culture, a culture predominantly of vocal singing. Choral singing in kindergarten is, first of all, work to create beauty and harmony, the possibility of the child's internal development, his musical abilities.*

***Key words:** Choral singing, preschool age, hearing, breathing exercises, mental abilities, articulation, singing breathing, sound production, diction, rhythmic recitation.*

Since ancient times, the art of singing has been ranked among those abilities that every educated person should be able to use. As you know, it is better to develop any skill from an early age, which means that in order to raise a musically developed child, it is necessary to start teaching him to sing as early as possible, but this must be done correctly. In order to teach a preschooler to control his voice, it will take a lot of effort, but the result will reward all the efforts made. Preschool age is the most favorable period for the formation and development of a singing voice. Singing classes are an important component of the harmonious development of a preschooler. Education of hearing and voice of the child, i.e. learning to sing has a positive effect on the formation

of speech, and speech, as you know, is the material basis of thinking. Singing helps to solve some sound pronunciation problems. Systematic vocal education also has a beneficial effect on the physical health of children, exercises and develops their respiratory system, which affects the state of the cardiovascular system, therefore, involuntarily doing breathing exercises, the child strengthens his health. And, finally, singing not only gives pleasure to those who sing, but also develops their imagination, emotional response, thinking, judgment, and activates their mental abilities.

**So, we can distinguish the following tasks in teaching choral singing:**

- **formation of vocal and choral skills:** development of hearing and voice - (purity of intonation), work on diction (on articulation and sound formation), the skill of singing in an ensemble (holistic, continuous sound), teaching proper breathing

- **development of "general educational" skills and abilities:** memory, speech, attention, emotional response to various life phenomena, analytical skills, skills and abilities of collective activity

- **development of intellectual abilities:** expanding horizons, forming a positive attitude of children to the art of music, to the world around them through their comprehension of the emotional and moral meaning of each piece of music, through the formation of a personal assessment of the music performed.

Consider the **methods and techniques** by which the tasks are solved. But before talking about methods and techniques, I would like to say a few words about the selection of repertoire.

**The selection of the repertoire** is perhaps the most important and difficult task - to find a song that would be in tune with the mood of the children, reflect their interests and ideas about the world around them, develop them spiritually, and be available for performance. For each age group, interesting and accessible material should be selected, with the help of which it is possible to solve various problems of developing vocal skills and general educational ones, as well as to carry out intellectual development.

**Vocal and choral work.** First of all, the children are reminded of the rules of the singing installation, and their implementation is constantly monitored, because the corresponding physical condition, correct breathing, the necessary nature of the sound, emotionality depend on how freely and, at the same time, how actively the singer feels.

**Singing installation is the correct position of the body when singing. Singing installation (singing rules):**

- sit (stand) straight;
- do not slouch;
- do not strain the body and neck, keep the head straight, without throwing it back or lowering it, but without tension;
- take breath freely (do not take in the middle of a word);
- sing in a natural voice, avoiding harsh, forced sound;
- the mouth should be opened vertically, and not stretched wide to avoid a noisy sound;
- the lower jaw should be free, the lips are mobile, elastic.

**Singing breathing** is a complex and lengthy process, therefore, at the initial stage of training, it comes down to mastering a smooth and even inhalation and exhalation that does not interrupt the musical phrase. Such an exhalation largely depends on the right breath taken. It is very important to teach the child to take breath correctly and in the right place. It is necessary that the child understands what is expected of him.

To teach children a calm breath, not overloaded with air, without the participation of the shoulders, exercises from A.N. Strelnikova (“Palms”, “Masters”, “Pump”, “Kitty” and others) and the system of D. Ogorodnov (“Smell the flower”). In the future, the task becomes more complicated - children learn to quickly calm breath in moving songs (between phrases). Proper breathing when singing is very important, because our normal breathing and singing breathing are significantly different from each other. Correct breathing is needed in order to learn how to coordinate the strength of the reproduced sound. This is achieved through exercises in which the child receives the

task to inflate the tummy like a ball, extinguish the candle, "smell the flower" and many others. The task is to use the lower part of the lungs, necessary for singing, to learn to use **diaphragmatic breathing** - the most correct and beneficial breathing for a person. When teaching children to sing, it is necessary to take into account their physiological characteristics. Their vocal cords are thinner and shorter than those of adults, and the size of the larynx and lung capacity are three times smaller, so the sounds that babies make are lighter and higher, and much weaker than those of adults. It is necessary to constantly ensure that children sing without tension, not imitating the excessively loud singing of adults, to explain the harmfulness of loud singing in children, and not to allow them to sing outside in cold and damp weather.

### **Diction.**

Diction in singing is somewhat different from speech pronunciation.

It is necessary to teach children singing diction, to explain to them that it is necessary to sing a song so that the listeners can understand what it is singing about, to show how individual phrases and words are pronounced. The condition for good diction and expressive singing is the children's understanding of the meaning of words. Therefore, we first determine the content of the song, decipher incomprehensible words. To develop the skill of expressive diction, it is recommended to use: exercises of articulatory gymnastics, tongue twisters, tongue twisters, speech exercises, rhythmic recitations.

### **Articulation gymnastics.**

The main goal of articulatory gymnastics is the development of high-quality, full-fledged movements of the organs of articulation, preparation for proper sound formation. As a result of this work, indicators of the level of development of children's speech, singing skills increase, musical memory and attention improve.

**Rhythmic declamation** is a synthesis of poetry and music. In the modern musical method of teaching preschoolers, rhythmic recitation is considered as one of the promising forms of development of musical ear, voice, sense of rhythm and expressive

speech intonation in children. Until a child learns to control his speech, it is difficult to hope that he will be able to sing correctly and expressively. In the classroom, even children who do not sing well take part in rhythmic recitation with great pleasure.

Rhythmic recitation develops in children a sense of self-confidence, awareness of their importance in the team.

### **Development of "general educational" skills and abilities.**

**Work on the song** (carried out in three stages):

#### **Stage 1 - familiarization with a new piece of music.**

For successful acquaintance of children with the song and its further learning, first of all it is necessary to collect the attention of children. Various methodological techniques used in preparing children for purposeful listening to a song:

- a short introductory word about this work (title of the song, authors of music and text);
- explanation of incomprehensible words;
- reading poems and a mini-story that set children up for a deeper perception of the musical image;
- solving riddles, puzzles;
- involvement of children in dialogue when discussing the song image.

Such techniques help to awaken in children an interest in a song, a desire to listen to it more carefully and begin to learn it.

#### **Stage 2 - learning the song.**

The task of this stage is to create an atmosphere of empathy for this work. It is very important, when children perceive music, to develop their imagination, emotional response, thinking, judgment. It is necessary to sing so beautifully, emotionally in order to interest children in a new song. After listening to the song, a conversation is held with the children about the nature of the composition, its content, the most striking means used by the composer, performing techniques are outlined. Such an analysis prepares children for learning the song and, at the same time, shows how carefully they

listened to the music and how deeply they understood it, and helps to reveal the artistic image of the work.

### **Stage 3 - performance of the song.**

Children have already mastered singing skills and freely perform the learned material. If the song is liked, the children sing it of their own free will, not only in the classroom. They remember it for a long time, include it in games, and “perform” in front of the audience with pleasure.

### **Development of intellectual abilities.**

By learning new songs, children expand their horizons. They learn that songs can be composed and folk, with and without words, with and without musical accompaniment (a cappella). They learn to analyze musical works and, in particular, songs, they are able to retell the content. The famous composer D. B. Kabalevsky said: “... active perception of music is “the basis of musical and aesthetic education in general and all its links in particular. Without active perception of music, there can be no high-quality singing.” A prominent Soviet teacher-musician, candidate of pedagogical sciences N.A. Metlov believed: “The song should sound not only at music lessons, but also during games, on walks, and enter into children's lives. This is possible if the teacher loves songs and knows how to sing. A singing teacher should be faced with the task of teaching a child to sing well, clearly, intelligibly, with love and mood, and most importantly, beautifully, with great dedication.

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