

THE ROLE OF CHILDREN'S SONGS IN THE PROCESS OF FORMATION OF STUDENTS' PRONUNCIATION SKILLS AND VOCABULARY

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Summary

Language is initially transmitted to children through speech, musical cognition can play an important adaptive function, allowing children's linguistic skills to develop more quickly. Arguments in favor of innate language abilities often appeal to the problem of "poverty of incentives": the language is too complex for children to learn it based only on positive data. Along with facial expressions and gestures, the musical features of language can help overcome the "poverty of stimuli" and provide a richer context for language induction. From a developmental point of view, the sequence is clear: first, we play with sounds; then we play with meanings and syntax. Our innate musical intelligence makes us capable of mastering speech. Music as an art form can develop out of this initial confusion: it can allow us to continue to explore and use features of musical knowledge that language does not prioritize.

Keywords: song material, pupils of primary school age, development of oral speech, speech culture, native language, songs in the educational process.

Language is traditionally considered as the basis of human intelligence. Music, although accepted as a human universal, is often thought of as an additional faculty dependent on or derived from language. On the contrary, we argue that it is more productive from a developmental point of view to describe spoken language as a specific type of music. We condemn the prevailing view that musical knowledge develops more slowly than language and is more complex; instead, we argue that learning music matches the speed and effort of learning a language. We conclude that music deserves a central place in our understanding of human development.

It has been suggested that speech and music may have inherent differences in low-level auditory characteristics that require different types of auditory processing: for example, some have suggested that speech involves very rapidly changing temporal characteristics, while music consists mainly of changing pitch characteristics. tones. over a longer period of time [1]. However, speech and music are closely related in this respect. No musical instrument starts with a stable frequency: there is always noise caused by the initial impulse that sets the sound in motion. This burst of noise is crucial for the perception of timbre [2]. As a result, the processing of both speech and musical timbre requires the same temporal sharpness [3]. The perception of musical timbres and phonemes depends on fast temporal processing.

Thus, both music and speech require sonic resolution on the same time scales. From a musical point of view, speech is a concert of phonemes and syllables melodically altered by prosody. To function in a community, everyone must master basic speech. It must be understood, even if it is done quickly, and it must be able to perform even in moments of stress. All these factors contribute to the creation of this unique form of vocal performance [3].

But there is another important feature of the language: children must learn it. Many linguists and anthropologists emphasize that language as a symbolic system of expression is limited by the ability of children to learn. Deacon writes: "The structure of language is under strong selection pressure, because when reproduced from generation to generation, it must pass through a bottleneck: children's consciousness" [4].

Language is a compromise between what adults have to say and children's ability to process and act on what they hear. What babies hear, as defined broadly above, is a form of music. We argue that language has a privileged status in the newborn brain that allows not only the acquisition of musical conventions, but also allows language to be learned. Without the ability to hear music, we would not be able to learn a language. Infants are known to be able to distinguish between the phonemes of all languages [5], an ability indicative of sensitivity to timbre. Although the ability of newborns to distinguish between different instrumental timbres has not yet been tested, infants are able to use timbre to separate sound sequences into separate perceptual streams [20]. If phonemic contrasts and instrumental timbre contrasts are based on overlapping perceptual mechanisms in infants, one would expect the same premature ability to distinguish between instrumental timbres in newborns. [6]

The song is considered one of the ancient art forms. At first it was an amateur (folk, folklore) song, and then a professional song arose. Such art forms as poetry and music originated from the song material. It is believed that the methodological advantages of song material in teaching oral speech can be formulated as follows:

- Songs are considered as a means of mastering and expanding the oral vocabulary, as they contain the latest words and expressions. In the song texts, significant lexical and didactic material is contained in a modern context, which is conducive to teaching oral-speech guessing and increasing associative links.

The songs often contain the realities of the area of the language being taught, means of expression, which generally help the student of the elementary grades to understand and find out the stylistic and linguistic features of the language and the specificity of a different culture;

- the grammatical architectonics of the studied language is best absorbed and activated in songs. There are so-called educational songs that are aimed at getting to know and reinforcing the extended grammatical structures of the language. Such songs are rhythmic, accompanied by explanations or comments, including exercises, the purpose of which is to test understanding and discuss the content;

- songs help to master pronunciation skills, improve musical ear. Researchers have proved the fact that auditory attention, musical ear and auditory control are directly related to the development of the speech apparatus. Memorization and repeated repetition of elementary melodic short songs help to establish a clear pronunciation, articulation, including the rules of stress, rhythm, melody;

- the use of songs in lessons in educational institutions creates a favorable psychological environment, relaxes, activates speech and mental activity, develops monologue and dialogic speech, and maintains interest in learning.

Starting from the first days, it is possible and necessary for pupils of primary school age to use short songs in the educational process as a phonetic exercise. Such stages of the lesson not only develop pronunciation skills, but also have a suitable effect on improving listening skills. Lyrics content helps to enrich the current vocabulary of elementary school students. Songs provide training in the use of grammatical skills, mechanical memory. In most cases, the teacher selects simple songs, sometimes this is not reliable material, but specially processed lyrics for teaching grammar. The song genre, thanks to the content of the verbal text, is able to truly and colorfully reflect other areas of people's lives in the countries of the language being studied. [7]

The song, like other works of art, contains a communicative function, in other words, conveys the content of the author to the recipient. Meanwhile, in contrast to educational texts of a general regional nature, which preferably inform the listener (or reader), in other words, influence his development and memory. The song, moreover, as a material for the study of speech, affects the emotions and general perception of the student and his auditory memory. [8]

The teaching aspect of oral speech culture involves the purposeful development of students:

- speech abilities;
- psychosomatic functions associated with speech activity (speech thinking, auditory memory, attention, imagination);
- ability to communicate;
- motivation for further learning of speech culture.

The educational aspect of speech culture lies in the fact that the student learns irreplaceable types of speech activity: speaking, writing, reading. [9]

Studying this process of improving the lexical and grammatical skills of students through song materials in my master's thesis, I can highlight a number of important criteria that often need to be taken into account when choosing a song text [26]:

- the song undertakes to be joyful and easy to learn;
- the lyrics of the song must correspond to the age groups and interests of the students;
- songs must correspond to the level of preparedness of students;

- music should be rhythmic;
- the volume of the song must be optimal;
- performer must have correct diction;
- the song should be great for creating exercises;
- When developing exercises for a song, modern teaching methods should be taken into account.

Therefore, we can conclude that the role of music in the process of learning, in particular, in the process of forming lexical and grammatical skills, is very large. It has a positive effect on human emotions, improves interest in the development of oral speech, which contributes most of all to positive memorization of the material. In addition, the use of songs in the classroom allows you to make the learning process very diverse, brings elements of creativity into the learning process. Rhythmic repetition forces the student to focus and promotes mechanical memorization. [10]

The use of equivalent poetic forms and texts in the educational process is an effective method of studying grammatical phenomena, serves as a productive way to supplement vocabulary, in addition to phonetic phenomena. Most teachers use poems or children's songs in the learning process as phonetic exercises. [11] Reading and memorization, memorization and singing of poetic texts help students manage a set of phonetic, grammatical, lexical elements at an automated level. K.D. Ushinsky believed that joint singing in the classroom is a powerful pedagogical tool that organizes, unites students, and educates their feelings. You can come up with a number of tasks for understanding the content of the song text, coordinating words and set phrases, memorizing vocabulary, grammatical constructions, including exercises thrown at using song words in oral speech. [12]

The method of using the song takes into account the introduction, activation and memorization of the lexical and grammatical material used in the song.

I propose the development of a plan for the use of songs in the educational process:

- Preparatory conversation connected with the content of the song: compilation of a cluster of associations with the title of the song, tables, discussion of the title of the song. Setting for primary listening, write out the most complex words and structures on the board;
- listening to the song, getting acquainted with the musical side of the song;
- checking the assimilation of the content of the text of the song: it is possible to use a closed-type test, for students with a more developed level of thinking, to focus on curious wording phenomena, stylistic features of the text;
- performance of assignments for the song, which can help students better learn new material;
- reading the text of the song with the correct intonation;
- collective performance of the song.

Pronunciation serves as the central characteristic of speech, the basis for the formation and improvement of all other skills of speaking in the native language, because the lack of phonemic correctness of speech, incorrect intonation of the speaker, lead to errors in communication. For the formation of phonetic skills, the song, in turn, is considered an indispensable assistant. In most cases, the song is performed by a native speaker, and his pronunciation is perfect, however, when choosing a song, the clarity of the pronunciation of sounds and words is also important. When teaching the lexical and grammatical basis of a language, one should not forget about the phonetic basis, which is also important in the study of oral speech. [13] The methods and techniques of memorizing song material are very diverse: tasks related to the search for certain information, in particular, students are invited to listen to the song and fill in the missing places by looking at the text. If the goal of memorization is to understand the general meaning, then it is possible to offer students, while listening, to display on the pieces of paper what is sung in the song. [15] For the development and processing of lexical and grammatical material, in most cases, didactic songs are used. The melody of these songs must be bright, easy to remember, expediently a couplet form, since it is convenient for repeating the melody, and the chorus and chorus provide an opportunity for singing in parts or roles.

There is a sort of way of working with a song, like melody (singing out speech structures). This method has proven itself for a long time and is successfully used in the system of intensive education "China Urban School". This is one of the most important means of ensuring the involuntary memorization of new material [17]. The analysis of the melody and speech structure contributes to its vivid, figurative, emotionally colored perception and, thereby, to a simpler and more durable assimilation. In addition to the essential function of providing involuntary memorization, melodization performs the main educational and methodological task of teaching classical intonation and phonetic practice of some sounds. The preference for melody is constantly predetermined by the rhythmic-intonational pattern of speech architectonics. This implies that the rhythmic pattern of the melody and the intonation pattern of the phrase must match: the correspondence between the number of syllables of the speech structure and the number of sounds of the selected melody is very welcome [18]. Failure to comply with these correspondences leads to a violation of the intonation pattern of the speech structure and memorization of it by students in a distorted form. If you pay attention to the phrase chosen for singing, then its rhythmic-intonation structure itself can suggest a preference for the melody, in particular, it has a rhythmic-intonation pattern that perfectly fits the melody of the popular Russian song "Kalinka-Malinka"

When working with a song, you can apply characteristic exercises to assimilate and consolidate the latest lexical material. Here are examples of such tasks:

- replacement of some parts of the text;

- replacement of spoken language words from the song text with their standard language synonyms;
- selection of stable phrases and expressions in the text;
- performance of literary translation of a part of the text in small groups and individually.

When working on a song, you can provide students with various tasks aimed at developing creativity, for example, write the end of the story that is sung in the song, write a couple of lines to the song, write criticism of the text and music of the song, draw a colorful portrait for the song. [27]

Musical works are an important material for the development of all types of speech activity:

- improvement of lexical skills, expansion of vocabulary, development of language guesses, by introducing the studied vocabulary into a newly made context;
- exercises and improvement of the grammatical foundations of the language;
- improvement of pronunciation and development of hearing;
- development of the skill of monologue and dialogic speech;
- song - a means of relieving stress and relaxation in the classroom.

Classes with a piece of music in the educational process take place in the following sequence:

1. Preliminary conversation aimed at the final perception, discussion of the content of the musical work. At the same time, socio-cultural and background knowledge is updated and improved, lexical and linguistic difficulties are removed, vocabulary "baggage" is stimulated. Compilation of tables, comparison of events of foreign and native culture, in which it is possible to mention in a piece of music, is also shown to be effective.

2. The first listening to the texture of a piece of music, getting to know its content, the musical area.

3. The second listening, aimed at exercises related to the understanding of the musical text with different depths of understanding of its content. In this place, in most cases, the ability of students to orient themselves in the text, understand, and find information of interest is controlled. It is considered rational in the given period to perform the exercise "true-false", filling in tables, gaps in the text. In the advanced period, it is proposed to draw students' attention to the stylistic and linguistic parameters of the text of the work.

4. The tasks implemented after listening are focused on the control of the understanding of the information contained in the text, taking into account the level of penetration into the general content or details. This one is focused on a step-by-step transition from reproductive types of activities to productive ones, that is, it includes comments, interpretations, and expressing one's opinion on the information heard.

5. Phonetic reading of the text in compliance with the rules of pronunciation and intonation.

6. Memorization of song material in the process of its collective performance.

In the next lessons, it is enough to repeat the song text several times in order to memorize the latest material and form speech skills. Subsequently, the learned song can be used to repeat the material. Consequently, musical visualization must be presented measuredly, and refueled with various kinds of supports. [24]

Therefore, music is revered as one of the effective methods of memorizing linguistic information. Due to the use of songs in the educational process, a positive comfort zone is created, and interest in the development of oral speech contributes. [25]

Song material can be safely used not only in teaching aspects of the language, but also in the formation of speech activity, mainly oral speech. In the initial period of studying the oral, monologue and dialogic speech of primary school students, it is very simple, since its progress largely depends on the formation of their speech activity in their native language. Speech turns are introduced and memorized by children completely, without grammatical or structural synthesis of a phrase or phrase. [26] The main point in this situation is the use of an identical speech pattern, and here songs and poems have more advantages over prose material. They are introduced simply, memorized without difficulty, you can sing in chorus, which removes the psychological burden from indecisive students. In the true song material, whole phrases and some lexical units that are characteristic of oral speech often collide [20]. Pupils of primary school age willingly and freely learn poems and songs. Rhymed speech appears for schoolchildren in the usual and most natural way than for high school students, for this reason they are freer to remember information in rhymed form. This individual property of the memory of primary school students is actively used in teaching their oral speech [21].

The development of lexical skill relies on students learning the rules for comparing one lexical item with another in a song. At the initial stage of education, students easily perceive, memorize and reproduce arranged lexical constructions, especially if they rhyme or are introduced to music, rhythm. Most elementary school courses include song work as a natural part of teaching these or other lexical topics [22].

Language is initially transmitted to children through speech, musical cognition can play an important adaptive function, allowing children's linguistic skills to develop more quickly. Arguments in favor of innate language ability often appeal to the problem of "poverty of incentives" [23]: language is too complex for children to learn it based only on positive data. Along with facial expressions and gestures, the musical features of language can help overcome the "poverty of stimuli" and provide a richer context for language induction. From a developmental point of view, the sequence is clear: first we play with sounds; then we play with meanings and syntax [24]. It is our innate musical intelligence that makes us capable of mastering speech. Music as an art form can develop out of this initial confusion: it can allow us to continue to explore and use features of musical knowledge that language does not prioritize [25].

In summary: our research shows that teaching vocabulary and grammar through songs can be beneficial in elementary school. All over the world, babies are taught language through speech. Both music and speech involve "creative play with sound". Music is a universal language because, for developing people, it is at the heart of how we acquire language: it directs our attention and enhances the characteristics of speech. Considering the general positive influence of music and singing on the development of speech through songs on students should be studied further.

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