



Developing Stage Expressiveness In Primary School Children Through Pop Singing Lessons

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Abstract

This article explores the development of stage expressiveness in primary school children during pop singing training. Special attention is paid to the psychological characteristics of this age group, pedagogical strategies, and methodological techniques that contribute to the development of artistic abilities. The article is supported by practical examples from teaching experience in children's music schools and includes references to the works of Russian scholars in the field of music education.

Keywords: stage expressiveness, pop singing, children, music pedagogy, performance skills, stage behavior.

Introduction

Pop singing for children goes beyond vocal training. As Alekseev A.D. emphasizes, "a pop performer is, above all, a storyteller who masters voice, body, and emotion" [1, p. 43]. Teaching a child to sing expressively means teaching them to feel, understand the lyrics, and manage their body on stage. Stage expressiveness in this context is not just a skill but a multilayered quality encompassing intonation, facial expressions, gestures, movement, and internal emotional engagement.

Psychological Characteristics of Primary School Age

Children aged 6–10 are known for their high emotional responsiveness and strong need for play, recognition, and imitation of adults. As Petrova N.S. states, "children of this age strive for self-expression but are not yet able to structure their emotions" [5, p. 61]. Therefore, stage expressiveness can serve as a natural way for children to consciously manifest their feelings.

The teacher's role is to utilize children's emotional nature as a resource for mastering expressive forms. For example, during initial work with a song, children can perform tasks like: "Say this line as if you're sad," or "Now say it as if you're happy." This simple shift begins to develop stage behavior.

Methodological Techniques for Developing Expressiveness

Work on stage expressiveness is carried out alongside vocal exercises. The following methods are used:

1. Etude Method

Teachers suggest short sketches related to the song's content. For example, before singing a song about a mother, a child might act out meeting their mom after school, using gestures and facial expressions. This sets an emotional background.

2. Role-Playing Games

Games like "Mirror," where one child shows an emotion and the other imitates it, help develop observation, facial expression, and empathy. Such exercises are recommended in the methodology of Uvarova O.N. [7, p. 38].

3. Working with Text

Understanding the lyrics increases the child's expressive potential. In the song "The Sun Circle,"



for example, the teacher may discuss what “a world without war” means. This comprehension enhances expressive performance.

4. **Musical-Movement Exercises**

Children move to music, imitating a “sad raindrop” or a “happy sunbeam.” Transitioning from associations to bodily expression stimulates spontaneous expressiveness.

Practical Experience

In one of Tashkent’s music schools, a series of lessons was held with children aged 7–8. Songs were selected based on the potential for character portrayal: “Clouds,” “Little Country,” “If You Go with a Friend.” Each stage involved the following elements:

- **Posture:** relaxed yet stable, with awareness of stage presence.
- **Gesture:** natural and unforced. When children used repetitive arm movements, the teacher encouraged them to find a “unique gesture” for each line.
- **Facial Expression:** children practiced recognizing and displaying joy, sadness, surprise, and mischief in front of mirrors.

As Martynova T.P. notes, “the same song, performed without facial expression versus with it, leaves a completely different impression on the listener” [3, p. 29]. Students themselves noticed that the audience reacted more actively when the performer was emotionally engaged.

The Role of the Teacher

A teacher must be both a music instructor and a director. Their own expressiveness and emotional engagement become a model for students. It is especially effective when the teacher involves students in discussion: “What do you think the song’s character feels?” “How would you show that?” Khazanova G.R. emphasizes: “Vocal technique develops faster when the performer experiences the song’s meaning rather than just following the notes” [8, p. 51]. Hence, a pedagogical strategy should combine vocal training with the creation of artistic imagery.

Conclusion

Developing stage expressiveness in children is a process that requires a comprehensive approach. It involves games, text interpretation, musical and movement tasks, and constant performance analysis. Only in an emotionally supportive and creatively rich environment can a child become a well-rounded performer capable of singing and self-expression on stage.

As Chernyaeva E.L. points out, “music education that fosters expressiveness develops not only vocal skills but also behavioral culture, speech, and emotional intelligence” [9, p. 74].

Thus, stage expressiveness becomes a key element in the educational process of children’s pop singing.

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