

ORGANIZATION OF CHOIR CLUBS IN GENERAL EDUCATION SCHOOLS

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Abstract. The article examines the organizational, methodological, and psychopedagogical aspects of operating a school choir club as a primary form of extracurricular musical and aesthetic education for pupils. Special attention is paid to the goals and objectives of the choral ensemble, the stages of auditioning, and assigning children to vocal parts based on their age-related and individual voice characteristics (treble/soprano, alto, and the mutation period). The methodology for developing vocal and choral skills (singing posture, breathing, diction, intonation), the significance of a cappella singing, and the criteria for repertoire selection and concert activities are described in detail. The author highlights the educational, developmental, and socializing role of choral singing, which fosters a sense of collectivism, general cultural awareness, and aesthetic taste among schoolchildren.

Keywords. School choir, choir club, musical education, vocal and choral skills, vocal range, discant, alto, a cappella singing, repertoire, voice mutation period, aesthetic development.

ОРГАНИЗАЦИЯ ХОРОВЫХ КРУЖКОВ В ОБЩЕОБРАЗОВАТЕЛЬНЫХ ШКОЛАХ

Аннотация. В статье рассматриваются организационные, методические и психолого-педагогические аспекты работы школьного хорового кружка как ключевой формы внеклассного музыкально-эстетического воспитания учащихся. Особое внимание уделяется целям и задачам хорового коллектива, этапам отбора и распределения детей по хоровым партиям с учетом их индивидуальных и возрастных голосовых характеристик (дисканты, альты, мутационный период). Подробно описаны методика формирования вокально-хоровых навыков (певческая осанка, дыхание, дикция, интонирование), значение пения а cappella, а также требования к выбору репертуара и организации концертной деятельности. Автор подчеркивает воспитательную, развивающую и социализирующую роль хорового пения, способствующего формированию чувства коллективизма, общей культуры и эстетического вкуса школьников.

Ключевые слова. Школьный хор, хоровой кружок, музыкальное воспитание, вокально-хоровые навыки, диапазон голоса, дискант, альт, пение а cappella, репертуар, мутационный период, эстетическое развитие.

UMUMTA'LIM MAKTABLARIDA XOR TO'GARAKLARINI TASHKIL ETISH

Annotatsiya. Maqolada umumta'lim maktablarida xor to'garagini tashkil etishning tashkiliy, metodik hamda psixologik-pedagogik jihatlarini o'quvchilarning darsdan tashqari musiqiy-estetik tarbiyasining yetakchi shakli sifatida ko'rib chiqiladi. Xor jamoasi faoliyatining maqsad va vazifalari, bolalarning ovoz xususiyatlari (diskant, alt, mutatsiya davri) va yosh davrlarini inobatga olgan holda ularni tanlab olish va xor partiyalariga birlashtirish bosqichlariga alohida e'tibor qaratilgan. Vokal-xor ko'nikmalarini shakllantirish metodikasi (kuylash holati, nafas olish, diksiya, intonatsiya), a cappella kuylashning ahamiyati, shuningdek, repertuar tanlash va konsert faoliyatini tashkil etishga qo'yiladigan talablar batafsil yoritilgan.

Muallif xor san'atining o'quvchilarda jamoaviylik hissi, umumiy madaniyat va estetik diidni shakllantirishdagi tarbiyaviy, rivojlantiruvchi hamda ijtimoiylashtiruvchi rolini ta'kidlaydi.

Kalit so'zlar. Maktab xori, xor to'garagi, musiqiy tarbiya, vokal-xor ko'nikmalari, ovoz diapazoni, diskant, alt, a'cappella kuylash, repertuar, mutatsiya davri, estetik rivojlanish.

Choral clubs organized in general education schools are aimed at solving a complex of educational, upbringing, and developmental tasks. The primary goal of their activities is to develop pupils skills in performing musical works consciously and expressively, developing skills in solo and ensemble singing, multi-voice performance, and singing with and without musical accompaniment. The formation of ideas about the singing culture of the Uzbek people, related peoples, as well as foreign countries, the development of musical hearing, memory, rhythm sense, and other musical abilities in schoolchildren also holds an important place.

Choral circles, due to their mass nature and the ability to cover a significant number of children, hold a leading position among various forms of extracurricular work in the field of musical and aesthetic education. The diversity of performing activities within a choir ensemble significantly influences the development of pupils musical abilities and contributes to their comprehensive musical development.

The organization of a choir group, as a rule, begins with listening to the voices of pupils wishing to study in the choir. During the performance of special vocal exercises or a song well known to schoolchildren, the range and timbre characteristics of their voices are determined, after which pupils are assigned to corresponding choir parts. When engaging pupils in a choir ensemble, it is important to check the level of development of their musical hearing, rhythm sense, musical memory, and ability to perceive and reproduce musical material.

The optimal composition of a children's choir is usually 40–50 people. To resolve organizational issues, responsible persons are appointed whose duties include determining the time and place of classes, preparing the premises, and ensuring the necessary conditions for the choral ensemble's classes.

At the initial stage of the lessons, it is necessary to sequentially teach pupils the basic rules of choir singing. Particular attention should be paid to the correct singing position—both when singing standing and sitting—the formation of correct singing breathing, clear articulation and diction, the ability to perceive and perform conductor gestures, the ability to enter and withdraw sound in a timely manner, the metrorhythmic organization of the work, and the correct intonation of the melody.

It is advisable to conduct vocal-choral exercises before each lesson. In the process of performing them, it is necessary to explain to pupils the importance of developed musical hearing, proper breathing, free sound production, and the inadmissibility of excessive strain on the vocal apparatus and loud singing.

In the process of forming vocal skills, technical and artistic-aesthetic tasks must be considered in conjunction with one another. This means that when selecting vocal exercises, it is necessary to consider not only their methodological expediency but also their artistic value, musical expressiveness, and compliance with the age characteristics of the pupils. After the choir members master the basic vocal-choral skills and learn to perform vocal exercises and musical works correctly from an intonational standpoint, the choir director should gradually transition to working on performing choral works without instrumental accompaniment—a'cappella.

Singing a cappella contributes to the development of musical hearing, musical memory, vocal intonation accuracy, ensemble feeling, and other important performance skills. In the absence of instrumental accompaniment, pupils must independently control the pitch and quality of their own sound, as well as hear and correlate it with the sound of the entire choral ensemble.

Teaching choral singing must be carried out based on a repertoire that corresponds to the age and individual characteristics of the pupils, is diverse in theme, content, and genre affiliation, and possesses significant educational potential. The correct selection of repertoire largely depends on the professional competence of the teacher-chorusmaster, their methodological mastery, as well as the level of pupils musical training.

The concert activities of the choir have great educational and instructional significance.

Public speaking allows for the demonstration of the results of the work performed, enhances the pupils performance level, and forms a sense of responsibility, discipline, self-confidence, and the ability to work in a team.

Conducting choral classes in an emotionally favorable, benevolent, and creative atmosphere contributes to increasing pupils interest in musical activities. Meaningful and interesting lessons, as well as a well-selected repertoire, are important factors in forming a stable interest in music, developing aesthetic taste, and a need for communication with musical art.

Composition and features of the children's choir. A children's choir, as a rule, is formed from two main vocal groups:

- discants (soprano) - high children's voices;
- alts — low children's voices.

In a one-part children's choir, discants and alts perform a melody in unison. The two-part choir consists of discant and alto parts. In a three-part choir, one of the parts can be divided into two voices (divisi). In a four-part choir, each of the main parts can also be divided into two independent voices.

The range of a discant party in a children's choir can approximately encompass sounds from d^1 to d^2 of the second octave, depending on the children's age and individual characteristics.

The alt range is roughly arranged from minor Lya to re-mi of the second octave. When selecting a repertoire, it is not recommended to use works written in an excessively high or low tessitura. A child's voice is physiologically unstable and requires careful treatment; excessive vocal load can negatively affect the formation of the vocal apparatus.

When determining the type of children's voice and assigning pupils to choral parts, it is necessary to consider the physiological and individual characteristics of each child. The so-called working range of the voice is of particular importance, i.e., a set of sounds of a common range that are most convenient for reproduction, sound natural and free, and can be used without excessive strain on the vocal apparatus.

In children of primary school age—approximately 7–10 years old—the voices of boys and girls do not yet have a clearly defined difference in type. Therefore, at this age stage, pupils can be conventionally divided into first and second voices. The most natural and high-quality sound is usually observed within the approximate range of mi to second octave.

In children of middle school age - 11-13 years old - the working range gradually expands and can cover approximately sounds from the first octave to the second octave. During this period, further development of the timbral individuality of voices occurs. In discants, a brighter, light, and clear sound becomes more noticeable, while alto voices acquire a richer and deeper timbre.

The mutation period requires special attention, primarily in boys. During this period, the boundaries of the vocal range may change sharply, the voice becomes less stable, the intonation becomes less precise, and the vocal apparatus gets tired faster. Therefore, during the mutation period, it is necessary to pay special attention to the vocal load and select a repertoire appropriate for one's age and physiological capabilities.

Organization and duration of choral classes. In the work of a choir circle, the rational organization of classes and the correct determination of their duration are of great importance. It is advisable to limit the duration of one session to approximately 1.5 hours. Excessively long sessions can lead to the physical and emotional fatigue of children, a decrease in their attention and interest in musical activities, which in turn negatively affects the quality of the educational process and the effectiveness of the sessions.

Thus, the activities of the school choir club should be aimed not only at forming vocal-choral and musical-performing skills but also at carrying out the intellectual, moral, artistic-aesthetic, and general cultural upbringing of pupils, contributing to their comprehensive development.

Choral performance is one of the most important means of musical education for schoolchildren. By participating in the choir club and performing musical works directly, pupils become active participants in the artistic and creative process. This contributes to the formation of interest and love for musical art, the development of musical hearing, sense of rhythm, musical memory, the ability to perceive the timbre and pitch characteristics of musical material, the refinement of singing skills, and the enhancement of general cultural level.

Choral singing not only provides children with musical and artistic education but also contributes to the formation of aesthetic perception and emotional responsiveness to music. Its educational impact is of particular importance: participation in a choir group fosters a sense of collectivism, mutual respect, discipline, responsibility for the overall result, and the ability to subordinate individual actions to the requirements of ensemble performance.

Furthermore, choral performance is one of the most accessible and mass forms for developing, educating, and perfecting the voice of children and adolescents. Systematic sessions contribute to the formation of correct sound formation, vocal breathing, articulation, diction, and vocal culture.

Currently, choral singing is considered an effective mass form of musical education and upbringing for children. Among its main pedagogical advantages, the following should be noted:

1. Choral singing is one of the most accessible types of musical performance, as its primary "instrument" is human voice—a natural means of musical self-expression given to man by nature and capable of constant development.
2. The formation of singing skills simultaneously contributes to the upbringing of the individual's emotional sphere, the development of feelings, experiences, and the ability to emotionally perceive a musical work.
3. The interconnection of choral music with poetic text creates favorable conditions for a deeper and more conscious understanding of the musical work's content. Its artistic meaning is revealed through the unity of verbal text and musical expressive means.
4. In the process of choir singing, the formation of collective behavior skills is of great importance. The student learns to listen to other performers, coordinate their actions with those of the collective, maintain discipline, and bear responsibility for the overall artistic result.

5. Choral singing contributes to the development of musical speech and allows for a fuller, more accurate, and deeper disclosure of pupils musical abilities, as well as the refinement of their auditory perception, intonation, and performance skills.

Thus, choral singing is an important pedagogical basis for organizing mass musical education for children. It ensures the unity of educational, developmental, and upbringing tasks and creates conditions for the formation of a musically developed, aesthetically receptive, and socially responsible personality.

The composer D. B. Kabalevsky, speaking about the importance of music in a child's life, emphasized the need for musical education for every schoolchild, regardless of their future profession. In his opinion, just as all pupils study literature, despite the fact that only a few of them will become writers in the future, every child should be able to study and understand music. Music not only adorns human life but also adds emotional expressiveness, festiveness, and spiritual content to it. Highly artistic musical works are capable of enriching a person's inner world and making their life more spiritually rich and beautiful.

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