

ORGANIZATION OF VOCAL CHORES AND ITS ROLE IN MUSICAL AND AESTHETIC EDUCATION OF CHILDREN

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Abstract: *the article examines and analyzes some issues and problems of musical education of children, in particular by means of vocal and choral performance.*

Keywords: *musical education, the art of singing, vocal and choral art.*

ОРГАНИЗАЦИЯ ВОКАЛЬНЫХ ЗАНЯТИЙ И ЕЕ РОЛЬ В МУЗЫКАЛЬНО-ЭСТЕТИЧЕСКОМ ВОСПИТАНИИ ДЕТЕЙ

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Аннотация: *в статье рассматриваются и анализируются некоторые вопросы и проблемы музыкального воспитания детей, в частности средствами вокально-хорового исполнительства.*

Ключевые слова: *музыкальное образование, искусство пения, вокально-хоровое искусство.*

The relevance and necessity of the topic of the article is that the tradition of mass performance of independent Uzbekistan in the art of music is deeply rooted. Its main reasons are the prevalence of amateur singing traditions, in addition to professional performance. During the period of independence, the performance skills of children's vocal and dance groups of different ages are developing. President of the Republic of Uzbekistan

Sh. Mirziyoyev - "5 important initiatives to raise the morale of young people and meaningful organization of their leisure time." The first initiative should serve to increase the interest of young people in music, painting, literature, theater and other types of art, to reveal their talent. According to the draft program on wide involvement of youth in cultural and art institutions, it is planned to approve the regional "Road Map" for the involvement of 2 million young people aged 14 to 30 in culture and art in 2019-2020. It is also planned to organize additional classes in children's music and art schools, musical, singing, fine arts clubs, amateur theater groups and children's ensembles in cultural centers. It was noted that it is necessary to systematically organize the implementation of the regional "Road Map", to encourage children involved in clubs and classes, including various competitions. It was instructed to allocate appropriate funds to provide cultural centers, music and art schools with musical instruments. In addition, the President stressed the need to establish a philharmonic in each region, under which, along with professional groups, children's dance, choir and vocal ensembles. This focus on the development of the industry on the basis of innovative innovations in line with modern requirements, the creation of performance techniques, working methods and repertoire that will serve as a golden legacy for future generations, encourages more serious research today.

At present, in most secondary schools, students are taught theoretical knowledge in the "Music Culture" classes. Listening to live performances of songs, analysis of text and music, singing songs as a choir and ensemble, pure singing, learning to play musical instruments, various amateur clubs, that is, the conditions and environment for practical knowledge, unfortunately, do not exist. For the meaningful organization of leisure time of secondary school students formed vocal-choir groups, which include a highly qualified professional club leader, a staff unit for teachers and choirmasters, the necessary conditions (special room, equipment, music, piano, audio tapes) and attention. It is safe to say that the lack of In his time, the Greek philosopher Platon noted that the only means of strengthening the state, the realization of lofty ideas, was education, and believed that music should be taught among other sciences, even at the initial and highest stages of the education system. He said that the power of the state is directly related to what kind of music, in what tone and in what rhythm it is played, to strengthen it, to realize lofty ideas. Recognizing music as an important tool in the formation of moral qualities, perceptions of beauty and its spiritual development in the worldview of the individual, he listed the benefits of singing in the choir:

- A person who sings in a choir, first of all, develops vocal abilities, hearing, perceives musical sound, learns to sing beautifully and enjoys it;
- strives for harmony, that is, harmony, adapting his voice to other voices, learns cooperation and solidarity in a team discipline;
- In the future, even if he does not work in the field of music, no matter what profession he chooses, he strives for harmony, harmonious harmony, seeks and achieves balance [3. P. 26].

Today, we, the parents, are the ones who help every child in our country to master one or two types of art from the age of 3-4, to get an education, to learn a profession from adolescence, to acquire moral principles, to be creative in life and work. We are responsible for scientists, specialists, teachers.

A vocal-choir ensemble is an organized group of singers who have important vocal-technical and artistic means of expression and express the content of the work performed in sufficient depth. Children's choirs play an important role in the system of various choirs. They are composed of preschoolers or small, middle, or older school children, can sing one, two, three, four, and more voices, and can also include groups of teenagers. Regardless of the composition of these choirs, they have more in common than differences in methods of organization and the tasks they face. All of them, first of all, solve the tasks of musical art and moral education of the younger generation. Singing as a choir, as a real folk art, cultivates in children a sense of love for their homeland and people, develops important qualities of community and brotherhood, and creates the basis for the full development of creative abilities.

Singing in a choir has a unique effect on the formation of a child as a person. Such conditions help in every way, because in choral art music and speech form a whole. Any piece of music enriched with poetry has a deeper impact on the child's psyche, his artistic development, imagination and sensitivity. The process of mastering a choral work is always associated with artistic performance and hard work to overcome technical difficulties, so it cultivates diligence in children, forcing them to submit their personal needs to the needs of the team. These important tasks can be solved only through strong educational activities in the organized choir and work aimed at mastering the various repertoires. There is no doubt that the issues of organizing the activities of the choir are very important. So, for example, in a children's music or art school, choir is one of the compulsory subjects for all students, in order to organize it, it is necessary to create a reasonable and convenient lesson schedule in the school.

In order to get acquainted with the voice and hearing of the adopted child, it is recommended to sing a song or a part of it with different sounds. The choirmaster also plays or sings a short band on the piano and asks the child to repeat it to determine his or her musical memory. It is also advisable to check the hearing compatibility of older and middle-aged students. To do this, the choirmaster plays intervals and simple chords on the piano and asks the received sounds to be directed from the bottom to the top, as well as to repeat any syllable.

Although in younger students, the error in determining the sound (first or second) at first hearing is not significant due to the small size of the sound range, in older children it is important to identify as important as possible the important features of each sound soprano (discante) or alt. For this reason, older students should be listened to twice. In the same repetitive listening, the main focus should be on the endurance of the reader range in this or that part in order to determine the range of sound, its timbre, first or second soprano, the first or second base very precisely.

All information about the hearing ability and memory of the admitted student is recorded in a special notebook. Such a procedure makes it possible to monitor its subsequent development. The notebook also shows the child's home address, how many schools he or she attended, class, and age. Such information is necessary for the choir leader to be in close contact with the child's parents and school. It records information about whether the student was admitted directly, or with a probationary period. The choir can also take children who have shown a weak ability to listen, but have a strong desire to sing. Usually, children are not able to show all their abilities at first listening due to shyness or lack of necessary musical preparation. In practice, however, it is known from experience that the strong desire, diligence, and hard work of such children eventually led to remarkable results. In the admission to the choir, children are listened to not only individually, but also in groups (especially young children), because some children, due to shyness, are not able to show their abilities individually.

If the team is just starting its activities, the first session will be scheduled for a specific day and time after everyone is accepted. If the choir has been around for a number of years, the newcomers will initially be trained separately to learn important vocal-choir skills. Only then will the accepted ones be added to the main chorus composition. The first session should be solemn. It can start with a presentation of a small concert program performed by the main content for newcomers.

The leader then places the new kids in order in the parties so that they are ranked among the most experienced singers. First, a good work is done on a work that all children know, and then, it is better to start learning a new work altogether. At the end of the class, new students are ceremoniously admitted to the team with a specially prepared certificate or badge.

The choir of adult and middle-aged students can consist of 100-120 children from 30-40, and the choir of small school and preschool children can consist of 20-30 from 60-70 children.

The choir should perform at least 2 times a week, 1.5-2 academic hours in small groups, 2-3 academic hours in medium and large groups. During training, a 15-minute break should be given after the first 45 minutes.

Hygiene conditions are of great importance in the activities of the choir. Classes are held in school halls or large bright rooms. For training with separate parties, 1-2 additional small rooms are required. All buildings have well-adjusted instruments, ample seats or benches, note-line boards, shelves for storing notes, a tape recorder, and so on, must be. It is also useful to equip rehearsal rooms with stands with portraits of composers, materials on choral activities.

For the choir to be successful, the placement of the children in the classroom is crucial. They should be arranged in 2-3 rows in a semicircle, depending on the height, so that each child can see the conductor. At concerts, it is advisable for children to stand side by side with their peers in daily rehearsals. In small choirs, the first sounds are

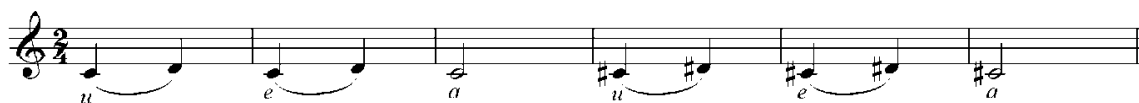
usually placed on the left and the second sounds on the right. In larger student groups, however, the placement of parties and singers can vary. The most common copy looks like this: in the center are the first sounds (I soprano and I altars), at the edges - the second sounds (II soprano and II altos). Another common view is the constant rise of voices from right to left:

soprano II soprano I alt I alt II or

There may also be an option to place the choir on a quartet, but it can only be applied in the high performance culture of the team and its small composition (30-40 people). In all options, the leader should make sure that the relatively strong and weak singers in the party are side by side, and where the two parties are joined, the more experienced performers stand.

Regardless of the team, the choir, the elementary or middle school choir, the student choir, the amateur art choir, or the professional choir, the conductor should always start with sound exercises. During the rehearsals, the choir members are required to create a sound and sing the sounds without difficulty. It is necessary to achieve a separate and general ensemble of the choir during the performance of exercises. During the lesson, the conductor achieves the timbre of the choir participants, rhythmic uniformity, harmony and precise performance” [6. 203-204].

Exercise 1. It is a good idea to sing the following exercise with your mouth closed or in a loud voice. [4.12-13] In it, the sounds are collected and directed towards the hard palate. In this exercise, the singers are required to sing in a unison-style ensemble, in a clear voice. The exercise is performed with half tones, first upwards and then downwards. exercise is performed with both halftones up and down.



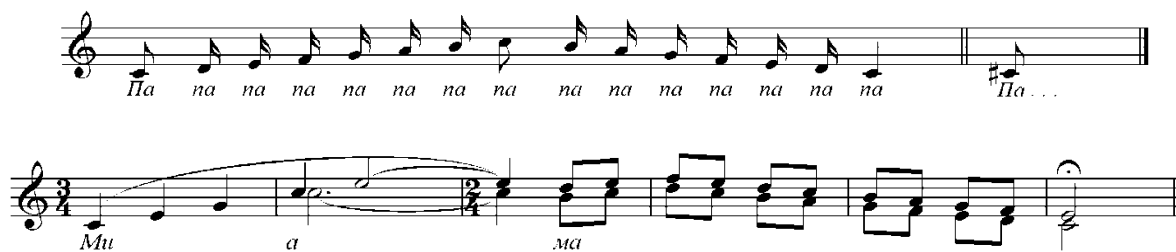
Exercise 2. In order to achieve pure singing on the basis of high position and unison (singing in transposition from the main tones), it is necessary to achieve a clear and harmonious performance of the three tones of each major. The goal of performing this exercise on a fermato is to get each of the sound parties into unison and ensemble.



Exercise 3. The exercise is performed with the names of vowels and notes, as well as singing to perform a diminuendo from the forte to the piano. In it, it is advisable to feel the large and small intervals of intervals and achieve pure singing.



Exercise 4. This sound exercise is designed to develop students' pronunciation, that is, to teach them technical agility in the performance of words and melodies.



Exercise 5. Exercises to relax the muscles of the articulatory apparatus and increase the activity of the singer's lips.



Exercise 6. It is possible to start the exercise at medium speed and gradually increase the speed. Exercises help to make the chorus easier, and the pronunciation clearer and sharper. In this case, the octave notes should be performed in one breath in the staccato style.

All choir leaders must use voice exercises at the beginning of the session.

Wyniki tłumaczenia

As the conductor first plans the rehearsals, he must follow them. It is a good idea to work on students' voices through a variety of exercises, to prepare them for the performance, and to use these skills in singing. These factors are very important. As mentioned above, when working on vocal exercises, it is important to use exercises that have melodic, methodical, and harmonic elements. The process becomes more interesting, especially if the sound exercises are constantly updated in the spirit of the work to be performed.

The following exercises will greatly help to strengthen the voice of each group of participants in the team, especially those in the bass party (Figure 6.2). It is advisable to use vowels (a, o, ya) when singing this exercise given in the example.

You can start the lesson with a series of sample exercises. It is a good idea to explain to students in advance the purpose of the exercise.

Although the exercises are written on the violin key, the boys can perform them on the bass key.

In order for the choir members to rest their voices for a while after the exercise, the teacher should talk about the essence or history of the piece.

For most of the rehearsal period, the choir sings in a sitting position, but some works or parts of it can be performed standing, thus bringing the conditions closer to the concert.

Also, the conductor should be in the center and the instrument should be to the left or right. In each team, in addition to the conductor, it is desirable that his first assistant was a pianist or an instrumentalist. If the choir does not have an assistant choirmaster, during rehearsals for individual parties, the concertmaster must know the basics of vocal-choral work in order to be able to assist the conductor.

The success of a team depends primarily on attendance control and strict discipline. In the work of the choir on this issue, it is very important to achieve the pursuit of active creative order of children. The choir council, which consists of the team leader, his deputy and party officials, will help to some extent. They are elected at the beginning of the school year, at the general meeting of the team. The council assists the choir leader in nurturing a friendly team, oversees attendance, rehearsal routines, distributes and collects notes, prepares rooms for rehearsals, issues posters, and more. Together with the choir leaders, it checks the children's mastery in the general education school and provides the necessary support to their peers if necessary.

The educational and organizational work of the team is determined on the basis of pre-defined plans. The team plan includes educational, social and cultural-organizational work. Educational work is based on the general tasks of education facing our schools. In this case, the main focus is on the repertoire, in the process of mastering it, children acquire the necessary skills and abilities, and receive moral and artistic education. The leader of the choir should choose the repertoire in such a way that the tasks are determined on the basis of the principle of gradual, simple-complex, taking into account the mental and physiological capabilities of the child. Also, the process of working on the work should help to reveal the emotional and creative potential of each child, to cultivate and form artistic views and high aesthetic taste, to listen to music, to develop memory, emotional responsiveness. In repertoire development plans, in addition to team tasks, individual tasks for each singer should be set equally.

It is clear and obvious that the growth of the artistic level of the team depends mainly on the skill of each performer. Therefore, an individual approach should also find its place in the choir plan. The choir leader should plan the sessions in such a way that individual inquiry and individual work take precedence, in particular, to monitor the mastery of batches of very complex works. Carrying out such control 2-3 times a year gives good results. During the control period, the leader not only determines the success or failure of this or that methodical approach, but also focuses on the growth of each singer's voice, whether he or she has mastered this or that skill, helping the child to solve creative tasks. The same individual work is done when studying a work written for solo and choir with solo. The child's desire to sing a solo party should not be overlooked. At the same time, when discussing the performance quality of a solo party, the active participation of the children's team is important, and they themselves should choose a good singer with the help of the leader. An individual survey must be conducted at almost every rehearsal. Such work activates the process of upbringing of the choir and, at the same time, allows to monitor the growth of each child.

Regular individual work in the team helps the leader to focus on the neuropsychological tasks that fall on each child. Singing in a choir, performing vocal function correctly, improves a child's overall breathing and blood circulation, but in some children even the slightest strain can have a negative effect on the cardiovascular system.

The choir leader should not overlook these issues when drawing up the schedule of educational work.

Great attention should be paid to sound hygiene in the educational process. In all rooms where rehearsals are held, special posters should be hung urging children to be careful with their voices, to avoid screaming, catching a cold, to observe breathing, pronunciation, and so on. Once or twice a year, the leader of the choir must arrange for children to be examined by a laryngologist.

Socially useful work includes, first of all, the participation of the choir in concerts, the organization of evenings dedicated to famous dates, the work of this or that composer, and so on. It is advisable to plan 6-8 concerts a year in a large group and 3-4 in a small group.

If the group has more than one group, it is possible to plan 2-3 joint concerts a year dedicated to several artistic currents (romanticism, Viennese classics, serious polyphony, modern song, etc.), the work of individual composers or several authors [6. 132].

Each group prepares 2-3 pieces, in addition, music school students (preferably members of the choir) and other group performers are involved to participate in the concert. In connection with the concerts, special exhibition stands can be prepared and TV and radio, press officers and guests (parents, students of neighboring schools) can be invited.

Such events, concerts have a serious educational value not only for the performers, but also for all listeners, because they adequately cover the work of composers or even specific aspects of the period.

Meetings with composers will be especially useful for students. Such conversations and dialogues enrich the creative life of the team and, most importantly, instill in young singers a love for contemporary art.

In the plans of socially useful work, the performances of the team in front of the students should have a special place, because the promotion of the art of music in front of their peers is undoubtedly the main. In these concerts, the choir will both present its new program and perform works known to children, instilling in them an interest in choral art.

Of course, the participation of the choir in public events (held at school, district, city level) is also planned, and they have a very positive impact on team growth. The participation of several school choirs in one concert is of special importance in educating the team (fair evaluation, striving to imitate a good role model, etc.).

If the choir is in regular contact with other choir groups at concerts, shares their repertoire, organizes evenings together, and so on, is a good reason for the creative growth of the choir.

The main outing of the year is usually a report concert where the team showcases their new program. This concert should be the end of the annual activities of the choir and a brightly expressed festive spirit.

The cultural and public work of the choir is to go to the theater and concerts on the basis of this plan, to organize vacations for students. Such work should be planned and fully consistent with the choir's single overall educational work. It is primarily aimed at uniting the team, establishing a strong relationship between the choir leadership and the children. If conditions allow, it is advisable to organize a joint summer vacation. In such conditions, it is possible to fully determine the character of children, their tendencies and passions. This opportunity provides leaders with additional effective tools in winning the hearts of children. In addition, in the summer, all efforts will be focused on individual training, which requires serious work on new programs in advance [5. 14].

In secondary schools, choir groups will be organized for small and medium-sized students, including various concerts, competitions, media demonstrations, and regular broadcasts of interesting information about national classical and classical music for children. Only then will we nurture a spiritual, literate music listener in the future.

In conclusion, we emphasize once again that the organization of choral work, first of all, involves the full development of each child's personality, which is its main meaning, essence and function.

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