

“Methods of working on a two-voice in the junior choir”

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Bronnitskaya Children's School of Art

“Methods of working on a two-voice in the junior choir”

Teacher's abstract on the class “Choral singing”

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Choral singing plays a big role in children's musical [development](#). The beauty of choral performance opens in a polyphony. Slender and well-coordinated several voices singing is the highest artistic and performing form in the choral art.

The teacher's main task is to develop the ability of the singers to lead their party and to plait it thoughtfully in the general choral sound. For the parties, it is important to evenly distribute well-intoned students and those with weak intonation: with strong, bright – and quiet voices. A serious mistake a teacher can make is to distinguish children with well-developed hearing as altos, and so-called “rebec players” as sopranos. As a result, the harmonic hearing of children singing the upper voice develops poorly – and in the end, the two-voice texture does not work: the sopranos sing sharp or flat and upset the altos.

The core thing for the youngster is to develop taste, primary skills for polyphonic singing. This should be done from the very first grade. You can combine multi-voice singing with the unison, you can come up with simple tasks provided children find them entertaining and they encourage love and interest to music.

Practice in working with the choir shows that the development of polyphonic singing skills requires several stages.

The most crucial stage is the preparatory one. The world of music is introduced to the children step by step: the teacher helps to reveal the beauty of the performed works, combines the choir into a single sounding ensemble. The aim is to constantly develop hearing, vocal skills, musical memory, sensitivity and responsiveness of singers, the ability to analyze and understand music. The basis for polyphonic singing is found and love for this type of performance is being developed at this very stage.

For example, the canon may be the preparatory moment. Canons are mimic, rhetoric and melodic.

Mimic canon. In such a canon, the theme is the sequence of certain movements of the muscles of the face. This is what all children like to do: make funny faces. You can add sounds, gestures, head movements to facial expressions.

Rhetoric Canon. The theme of the canon is a poetic text, performed in a certain organized rhythm. It is very useful to perform rhetoric canons for pupils to develop a sense of rhythm. Russian folk sayings, counting rhyme, nursery rhymes will do well.

Melodic Canon. To begin with, the children learn the melody and lyrics and perform as a monophonic song, and then all the voices perform the same melody entering not at the same time but one after the other. It is appropriate to teach "Tishe, myshi" (Mice, hush), "Vesna" (Spring), "skipping rope-rhymes".

A very useful exercise is to sing scales in Canon. This exercise helps to establish the purity of intonation major and minor scales and is well suited for the training of the singing in thirds. Singing canons greatly facilitates the assimilation of the two, and all other types of polyphony.

The above-mentioned exercises facilitate psychological resistance to the existence of the other party. In the future, the work gives valuable results: the examples help a child to get what a polyphonic singing is. The path to the goal becomes smoother.

The next step is to teach children to listen to. It is very important to develop skills in polyphonic singing. From the beginning, from the simplest examples and exercises, the children shall learn the elementary analysis of the structure and direction of the melody, the role of the accompanying party. The primary skills forming shall be conducted as a game. For example, sing a two-voice melody to children. They have to guess how many voices there are, which voice goes up, which voice is stable, which one goes down.

There is a different order of auditory and vocal-visual mastering of intervals. It's best to start with learning the seconds. The conjunct moves are most often found in songs and therefore are familiar to children from both songs and the tone row. Seconds must be followed by large thirds, pure fifths, and fourths. Practical experience in intervals shall be based on the song examples familiar to children. To do this, you need to choose songs in which the desired combination of sounds, the desired sequence of intervals would be clearly expressed. If these songs contain unknown intervals, make sure it is easy for children to sing them by ear. To make children distinguish between intervals and different harmonies better, try to avoid using a musical instrument or use it as rarely as possible.

It is necessary to develop an intonation hearing, to teach children to sing in tune, in unison. Unison singing is the basis of two-voice and polyphony.

Once the children have learned to sing on the same sound, become familiar with the concept of musical pitch, we can begin to develop singing skills in two voices. Little singers should be skilled in hearing their own and parallel parties. An element of this skill can be developed in games, for example, the "Echo", "Roll-call of birds", "Teaser". These exercises involve alternating intonation and listening to constantly changing intonations based on one singing by two groups of the choir, or the choir and the leader sing alternately.

Good effective preparation of two-voice singing is an accompaniment that does not duplicate the melody. When learning them, special attention is paid to the work on the formation and ensemble between the choir and accompaniment.

It is necessary to strive for the students to listen to both voices, but to perform in one. The easiest way is to take two-voice exercises, starting with the unison of the two parties.

At the first stage of work, one must carefully approach the choice of song material: this is a decisive factor in the development of a two-voice. Song material must be selected in the order of gradual difficulty: from easy to difficult. Music-wise the songs shall meet the following requirements: 1) a concise and laconic form; 2) songful, bright, expressive melody; 3) rhythm – a simple alternation; 4) voice-

leading is natural, independent; 5) a range in the limit of an octave. It is best to turn to folk songs that have high artistic merit, perfection, chant, and natural voice. Children love them and easily acquire.

With two-voice singing, it is important to convince the children that both voices are equal and interesting. For this, the selection of songs is very important: you need to select songs where the second voice would represent an independent, complete and interesting melody, for example, "Soloveyushka" (The Nightingale).

Work on learning voices needs to be done separately. After both voices are mastered, it is proposed to sing them together, while attention is fixed on the first interval of the joint sound of the voices: one carefully lines up, and the teacher constantly reminds that it is necessary to listen to each other.

When learning two voices, you can use different tricks: to play the melody of the first voice with your mouth closed, and the second with words; sing the lower voice louder, and the upper – quieter; the teacher sings with the children in a second voice, and the instrument plays the melody of the first voices. The greatest difficulty for young singers is the performance in parallel thirds.

Learning the skills of polyphonic singing takes a lot of time and effort, but these classes are very exciting for both the teacher and those studying choral singing. Success depends on the constancy and regularity.

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