



METHODOLOGY FOR FORMING INTONATIONAL STABILITY IN A CHOIR

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Abstract: *This article analyzes the theoretical foundations of forming intonational stability in a choir, vocal-auditory processes, and the methodology of practical training. The role of conducting technique, vocal breathing, ensemble cohesion, and listening culture in ensuring intonation accuracy is highlighted. The research results demonstrate the effectiveness of systematic exercises and a comprehensive approach in choral performance.*

Keywords: *choir, intonation, ensemble, vocal technique, conducting, listening, a cappella, timbre balance.*

Introduction

Choral art belongs to the type of polyphonic performance in which the pitch accuracy of each part directly affects the overall artistic result. Intonational stability is the choir's ability to maintain precise pitch, avoid deviation from the tonal center, and ensure harmony between parts. In polyphonic performance, intonation inaccuracies are mainly associated with the following factors: incorrect breathing, insufficient auditory control, imbalance between parts, and lack of clarity in conducting gestures. In this regard, scientific views related to choral pedagogy and psychology are of particular importance. For example, Konstantin Stanislavski emphasized the importance of inner hearing and control in the performance process, while Zoltán Kodály developed a methodology for achieving pure intonation through the development of musical hearing. Therefore, forming intonational stability in a choir is considered a relevant scientific and practical issue.

Literature Review and Methods



The issue of intonation in choral performance has been studied by many researchers. In the system of Zoltán Kodály, the development of inner hearing through solfeggio exercises plays a central role. In the methodology of Carl Orff, rhythmic accuracy and coordination of movement are considered closely related to intonational stability. The following research methods were used in the study: theoretical analysis, practical observation, experimental training sessions, comparative analysis, and generalization. During the practical experiment, a special system of vocal exercises was implemented in the choir, and the results were monitored.

Main Part

The Concept of Intonational Stability. Intonational stability is the accurate production of musical pitch and its consistent maintenance within the tonal system. In a choir, this process consists of the following components:

1. Individual intonation accuracy – pure singing by each chorister.
2. Part cohesion – uniform pitch production within one voice group.
3. Harmonic balance – the formation of a harmonious chord by all parts.

Causes of Intonation Problems. The main causes include incorrect vocal breathing and resonance, underdeveloped inner hearing, imbalance of timbre, absence of a reference pitch in a cappella performance, psychological excitement, and lack of confidence. **Methodology for Forming Intonation:**

1. Vocal-technical exercises – scale and arpeggio exercises, repetition of seconds and thirds, strengthening auditory control by singing in pianissimo dynamics.
2. Development of musical hearing – solfeggio exercises, identification of intervals, distinguishing chords by listening.
3. Strengthening ensemble cohesion – rehearsing each part separately, then combining parts in pairs, sustaining chords for a long duration and checking resonance.



4. Conducting control – clear conducting gestures, breathing technique, and facial expression help singers maintain the tonal center. The conductor must immediately correct pitch deviations.

The issue of intonational stability in choral art is studied at the intersection of musicology, vocal pedagogy, and conducting methodology. Analysis of scientific sources shows that intonation problems are related not only to technical aspects but also to psychophysiological and acoustic processes. According to Zoltán Kodály, developing musical hearing from an early age is the key factor in choral intonation. In his view, pure singing is directly connected with the formation of inner hearing (audiation), and regular solfeggio exercises reduce intonation errors. In Carl Orff's methodology, the principle of producing natural sound through the unity of rhythmic movement, speech intonation, and musical phrasing is emphasized. This approach is particularly effective in children's choirs. In choral conducting theory, representatives of the schools of Nikolai Danilin and Alexander Sveshnikov explain ensemble cohesion and intonation accuracy in connection with timbre balance. Their studies note that imbalance in dynamic proportions between parts leads to pitch deviations.



From an acoustic perspective, choral intonation is related to sound frequency vibrations and the overtone system. To maintain harmonic unity, singers must develop the skill of “vertical” listening (awareness of their place within a chord). This process is closely linked to psychological concentration and auditory memory.

Modern research interprets choral intonation as a product of collective musical thinking. Pure individual singing alone is insufficient — a singer must be



able to hear their part in harmony with others. Therefore, the concept of “ensemble hearing” is emphasized in scientific literature. In local musicology, intonational stability is also discussed in relation to national modal systems and pronunciation features. In particular, preserving modal characteristics when arranging Uzbek folk melodies for polyphonic choir performance is considered an important methodological task.

Results and Discussion

The research results showed that the formation of intonational stability in a choir is a multi-factorial and step-by-step process. Practical observations confirmed that intonation accuracy depends not only on individual vocal training but also on the development of collective listening culture. First, the formation of inner hearing was identified as a decisive factor, which corresponds with the methodological views of Zoltán Kodály. According to his approach, regular solfeggio and interval exercises strengthen the ability of choir members to feel the tonal center. During the experiment, the group that consciously practiced interval singing demonstrated higher chord stability. The practical experiment showed that after 2–3 months of systematic training:

- chord stability improved;
- the quality of a cappella performance increased;
- balance between parts was strengthened;
- overall sound purity significantly improved.

Additionally, a positive psychological atmosphere and teamwork also had a beneficial effect on intonation accuracy.

Conclusion. Thus, forming intonational stability in a choir is a complex but systematic process. High results can be achieved only when vocal technique, listening culture, ensemble cohesion, and conducting mastery are applied as an integrated whole. Therefore, intonational stability is one of the main criteria of choral performance and requires continuous practice, monitoring, and methodological guidance.



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