

## THE ROLE OF TEXT IN VOCAL PERFORMANCE

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### **Annotation**

*Vocal performance is one of the types of original folk art that is widespread today. Vocal performance not only arouses deep aesthetic pleasure in people, but also plays an important role in raising their human and spiritual level. In this article, we talk about text and the role of text in vocal performance.*

### **Key words**

*Vocal performance, folk art, vocalists-teachers, tempo and rhythm, mastering a poetic text.*

One of the main problems in the art of singing is related to the reproduction of accurate musical intonation by the voice in the appropriate rhythm and tempo. The singing word is also of great importance in the transmission of musical text. The art of singing is designed to combine these two principles and thereby satisfy the requirements of the authors of music and words, the composer and the poet.

The life of the word, the fullness of its expression is not limited to the boundaries of colloquial or poetic speech. It acquires a new sound, a new artistic form in music. The unity of music and words contains inexhaustible possibilities, therefore, since ancient times, the art of singing has been considered not only a means of expressing feelings, but also thoughts.

Participants in choral groups, along with the actual musical and performing tasks, are increasingly faced with the task of mastering the verbal and speech form of works, revealing their content, and this largely depends on how clearly the listeners understood, realized the main idea, freely, without tension took in every word.

Workers of choral and vocal art, leaders of choir groups, vocalists-teachers in their practice daily encounter problems: "music and word", "word, its place and meaning in vocal and choral genres". The degree to which the ideological and artistic orientation of the performed work is revealed largely depends on how correctly these important creative problems are solved.

Unfortunately, recognition of the “rights” of speech is sometimes somewhat abstract and formal. Some directors of choral groups seek clarity of pronunciation from participants without any differentiation in each individual case, losing sight of the fact that “minting”, chanting of each word and especially syllable not only does not contribute to the full disclosure of the artistic image, but, on the contrary, unnecessarily clutters him, causing at the same time significant harm to the vocal side of the work. An abstract, non-concrete requirement for clarity of words is the result of a misunderstanding of the laws of spoken language, an insufficiently clear understanding of the logical arrangements of expressive means - stresses, caesuras, etc. In singing, where words, in addition, lose their natural tempo and rhythm, being completely subordinate to the rhythm and the tempo of musical phrases, adherence to logical patterns of pronunciation plays an extremely important role. It is easy to imagine how the difficulties associated with achieving a clear, fully intelligible pronunciation are aggravated if the word must be combined with singing, which in itself is one of the most difficult among the performing arts.

If the art of an instrumental musician can be generally reduced to three main elements: work on sound, rhythm and intonation (the latter does not apply to pianists), then for a vocalist, to the three named elements of technique, a fourth is added - the speech element, which, in combination with the three previous ones, experiences bear their significant inhibitory effect. And vice versa, the attention paid to words distracts and interferes with the actual musical and performing means, and primarily with intonation and sound. The beautiful, full-fledged sound of a vocal line on any vowel is easily destroyed as soon as words are included in the singing. All this, taken together, constitutes the distinctive features of vocal art - great and exciting, if each element in it is brought to the degree of perfection, weak and ineffective, if the equivalence and equivalence of the elements, their high-quality implementation is violated.

Before a singer - soloist or choir artist, along with the primary task of mastering a musical text, there arises the task of mastering verbal material, the purpose of which is to make the plot outline of the work, as well as its main and secondary thoughts, extremely understandable, clearly and fully outlined, leaving the listener with no questions about this. no doubt. We cannot and should not be satisfied with the simple reproduction of words, in which the articulatory, mechanical principle remains the only means to express all the diversity of their shades. The term “mastering a poetic text” should always be understood not only from the externally articulatory side, but mainly from the point of view of in-depth

work on the meaning of this text, the expressiveness and artistry of the pronunciation of each word and each phrase.

However, in the process of working on a vocal-choral piece with words, practicing them usually takes up the least amount of time. There are several reasons why rehearsal work is structured this way. First of all, knowledge of our native language preserves in us the subconscious conviction that we already have sufficient command of clear pronunciation, that this does not require special skill: after all, in everyday life we understand those around us well, and they understand us. Therefore, they often work on words in singing insofar as there is a need to memorize and pronounce them in exact proportion to the rhythmic beats of musical phrases.

Another, most important reason brings us into the midst of the main and main difficulties that constantly and inevitably accompany the work of every vocalist, regardless of whether he is a soloist or a member of the choir. Mastering the notes that make up a vocal melody is quite difficult even for singers who have a good command of musical notation. In the art of singing there is nothing mechanical that to any extent frees the singer from constant tension and mobilization of all his internal forces, mental and physical. Skills associated with producing singing sounds are affected by a variety of factors. Unsatisfactory physical condition immediately affects intonation and the quality of the sound of the voice; Perhaps, not to a lesser, but to a greater extent, the singer's mental well-being, his mood, and emotional tone are reflected in the singing.

In other words, there are few fundamentals in singing technique that are based on solid psychophysiological skills. Before reproducing a particular musical phrase, each of its intervals, especially when first getting acquainted with the work, the singer must first hear it with his inner ear and even feel it physically, while an instrumental musician in most cases reproduces musical tones mechanically, following firmly established sight-reading skills. It is this feature of vocal art that determined the reasons why the greatest amount of time and attention in working on a play is given to intonation and sound quality, and the smallest part of it is spent on mastering the poetic text and practicing speech elements.

Finally, it is also important that in the minds of some singers and teacher-leaders there are still alive ideas about choral performance that are little consistent with the spirit of our time, with the tasks of art in general and choral art in particular. In these performances, admiring the vocal sound and the beauty of sound is independent of what, in fact, beautiful singing should express. The word

has a meaning unequal to music and belongs to the group of secondary elements that have an auxiliary character.

Thus, in practical activity, for various reasons, the unity of music and words, which is the main and distinctive feature of vocal and choral art, is sometimes violated; therefore, a performance of this kind, despite all the merits of the sound, cannot be considered complete.

The most common reproach directed at vocal and choral performers is that the words in singing are illegible and difficult to distinguish, and this deficiency is usually defined by the term "poor diction." Moreover, it is quite remarkable: even when the words are perceived quite clearly, they are pronounced sluggishly, indifferently, "boringly," and in this case one can also hear the accusation of poor diction. The question is, what is the matter here, why is there such a confusion of concepts? The fact is that by the term "diction" some mean the entire set of means of influence that the word has, others only what allows one to clearly hear and perceive with consciousness, and exclude from this concept the emotional, qualitative features of pronunciation that affect our mental sphere of perception.

The difference between these concepts undoubtedly indicates that in addition to the "clarity" of pronunciation, which depends mainly on good diction, there is something else in a word that is beyond the boundaries of this concept and that more in-depth work on its expressiveness and meaningfulness can reveal.

In practical terms, the vagueness of the concepts of "word work" and "good diction" entails a number of significant errors and distortions. It would be wrong to equate the requirements of clarity of pronunciation with clarity of expression. For example, some singers, fulfilling the leader's request to speak clearly, begin to speak and sing louder than necessary. They bring into increased movement all the organs of the articulatory apparatus, the tongue, lips, and lower jaw. Not to mention that this only interferes with normal pronunciation, distorts the nature of words, in addition, facial expressions are distorted to the point of caricature, and, finally, what is especially sad, this negatively affects the production of vocal sound.

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