

SOME METHODS OF WORKING ON ARTISTIC PERFORMANCE IN CHORAL PERFORMANCE

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ABSTRACT

In this article, some methods of working on artistic performance in choral performance, creation of an artistic image of a choral piece, voice being the main tool of art, working on voice, timbre images, working on the performance image of the work.

Keywords: chorus, voice, vocal, performance, artistry, artistic image, timbre, image of performance.

INTRODUCTION

The decisive factor of music education is the ability to develop the ability to listen to music and the ability to develop musical imagination, which helps to form thinking and understand the content of a musical work.

From the beginning of singing in the choir, vocal, technical and artistic work should be done in unity. At the initial stage of choir training, technical work dominates, and at the next stage, attention is more focused on the artistic side of the work. Therefore, the question arises about dynamics, nuances, phrases, understanding the text, without which singing is definitely meaningless and expressive. will be

The brightness and musicality of the artistic image in the sung work depends on the extent to which the performers have mastered the methods of conveying the qualities of musical sounds.

B. M. Teplov wrote in his work "Psychology of Musical Abilities": "the basis of a musical work is feelings, emotions, mood. Music is a way to know the world of human emotions. Music without expression ceases to be art. Artistic music has a strong emotional impact, it evokes good feelings in a person, makes him louder, cleaner, better, because in most cases it means a positive character, high emotions.

When training choir performers, the choir director faces specific tasks. The process of working on the work is divided into separate stages with a specific character and methods of action. Along with the most important and interrelated elements of ensemble sonority, such as structure and intonation, everything that is closely related to the technique of vocal performance is ultimately subordinated to a single goal: the artistic and expressive performance of this work. When we talk about working on a work, we consciously prioritize everything related to the analysis of the work, defining the main tasks. Without such an analysis, it is impossible to create a conscious goal in your idea that you should strive for in the process of further work on the work. Deep analysis helps clarify and enrich the direct emotional impression received at the first acquaintance with the work. The main task of the musician is to convey the performed work in the most accurate, precise and artistically perfect form. He subordinates his skills, creative and artistic imagination, associative thinking to this main task. Developing this ability is one of the most important pedagogical tasks in educating

a musician. Undoubtedly, the artistic imagination of a musician is not only the result of emotional perception of music. The brightness of the imagination is related to a person's observation, memory, impressionability, his education, knowledge of music and other types of art, aesthetic education. From the whole complex of ideas about life and social events, a sense of artistic reality, the ability to understand the style of artistic images and performed works, and the ability to convey their content is born. Describing the principles of working on the work, the basis of this process is an in-depth study of the artistic content, style and character of this work, and the tools of musical artistry. All of these preliminary works define specific performance tasks and ways to achieve the goal.

Many problems need to be solved when creating an artistic image of a choral work. This includes professional, technical tasks, such as working on voice science, singing breath, articulation, diction, ensemble, etc., as well as artistic tasks: creative reading of a choral work - interpretation of an artistic image, understanding the means of artistic expression in the context of this work, in addition , pedagogical tasks - teaching certain singing skills, correct intonation; expansion of ideas about choral musical culture, psychological tasks: development of creative thinking, creative imagination of choral singers, formation of artistic and emotional activity of children, development of aesthetic taste.

Each type of art has its own means of expression. So, for example, one of the main means of expression in a picture is color. In the art of music, of the entire arsenal of expressive means, we undoubtedly consider the voice to be the most important. This work of musical art differs from any other in that "sound is the very substance of music" (G. Neuhaus), its main principle.

There is no music without voice, so the main efforts of the musician - the performer should be focused on the formation of voice expression. This rule is confirmed by the practical work of all great musicians, regardless of their specialty. Analyzing the text, comparing sounds, motifs, phrases with each other, makes it convenient to understand his plan. This creates a connection between the performer and the listener, which allows the listener to understand the piece being performed.

Artistic performance tools: dynamics, beats, agogics, articulation, timbre comparison, etc. help to reveal the image of the work.

Sound is the main tool of artistry. As N. Metner said - " everything must come out, must be born from the silence. Listening, listening and listening. Making sounds by hearing from the deep silence."

Work on sound should be related to the development of the child's hearing.

The language of music-images: this is the complex spiritual world of a person with his thoughts, feelings, experiences, embodiment and multifaceted world. The importance of musical intonation and rhythm, which is the main artistic tool of music, is very important. The problem of intonation is very complex and accompanies the performer during the entire training. The process of intonation is related to genetics and organic matter of deep breathing. In fact, "intonation" is a relief, plastic determination of the interval relationship between the sounds of tones. Intonation is particularly concerned with identifying "points of intonation" in phrases, motifs that attract other sounds like a magnet. In a sentence, there is always a center, a point to which everything is attracted, everything is striving. It makes the music clear and connects one to the other.

P. G. Chesnokov advises to divide large formative constructions into small components, including sentences, phrases, motifs, and determine the dramatic role of each.

The need for internal presentation related to sound color, timbre, "the internal sound of the piece" and the last special nuance is very important. In dynamic growth, as in increasing speed, gradualness, consistency is very important.

"The climax is only good when it's in place, when it's really the last wave, the ninth mile prepared by all the previous developments." K. N. Igumnov. No culmination should sound as bright as the central one, the differences in their strength and tension, as if defining the main aspects of the work, confirming harmony, relief, lightness and form to the performance. The most difficult thing is to feel the completeness and integrity of the finished work.

There is always a sonic perspective in music. You cannot play everything in the same convex and expressive way: in music, as in painting, there is a foreground and background. Often, due to non-observance of the sound perspective, the cantilena does not make a sound - it sinks into the mass of sound.

Working on the performance image of the choral work is also working on the words, the poetic basis of the work. The sound texture of a choral work is a complex structural formation in which words and music interact. Understanding the poetic text of the choral work, its saturation of sounds and colors, which is especially important in the context of music, is one of the important aspects of the artistic mastery of the choral ball. Each choral work is, in a sense, a certain "sound plot", which has a voice personality and requires new creative solutions from the performers, that is, they understand all the means of musical artistry of the work. As in musical practice, in addition to the acoustic and chord theory of intonation, there is also the concept of artistic intonation. In the technique of pronouncing a poetic word, a certain system is needed to distinguish sounds not only at the level of pronunciation, articulation technique, but also at the level of artistic understanding of each and every sound that creates the sound image of a choral work.

When working on a song, a lot of space is allocated to give it an artistic cycle. This aspect of the work happens together with the whole process of work on the song, only at the very first stage, all the children's attention should be focused on the most necessary task at this time: mastering the intonation of the song. When the relevant content begins to sound fluently, there is an opportunity to focus on other details: the character of the sound, phrasing, tones, diction, etc. After the song is mastered, a period of serious work begins to reveal the author's idea. But you should not get carried away by this side of the work and make the children bored by stopping every now and then while singing. As the children boldly sing the song, there is no doubt that they will want to perform the song in full; if the song is divided into khadeb, this score leads to a decrease in interest in work. Therefore, it is important for the teacher to know the norm in this work and to explain the specific content, intonation, and the reason for repeating the word every time. For example, children sing the melody correctly and say the words vaguely. The teacher warns the children that they cannot understand the words of the song. After all, if the children continue to sing with unclear diction, the song should be divided and reprimanded. Then attention is drawn to other details, i.e. sound, colors and so on. However, it should not be forgotten that putting several tasks in front of children at once means that they will not be able to fulfill any of them in practice.

In conclusion, it should be said that achieving an artistic performance of each piece sung in the choir helps to keep it in the child's memory for a long time and helps him become musically literate.

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