

FEATURES OF ARTICULATION AND DICTION IN THE JUNIOR CHOIR**Aripova Mokhimbonu***Master student of the state conservatory of Uzbekistan academic choral conductin1st***Khusnitdinova Yulduz Madatovna***Supervisor: associate Professor*

Annotation: *This article examines the issues of correct use of diction and articulation apparatus in children's choir performance and its development through exercises.*

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Choral singing is one of the most accessible types of musical activity for children. When children join the choir, they are included in the creative atmosphere of collective music-making. All choir activities should be subordinated to the main goal: to captivate children with choral singing, collective creativity, and music itself. To achieve this goal, a creative atmosphere is especially important. It is very important to arouse interest in the song being learned, to instill in children a love for the very process of singing together. The lesson should be fast-paced and emotional. The whole process of working on a choral work is conditional. can be divided into 3 stages: familiarization, unlearning, consolidation

In the process of learning to sing, children develop artistic abilities - an ear for music, musical memory, and develop emotional responsiveness to art. The methods of vocal and choral work are entirely based on the methods of professional singing training, which, when applied to children, acquire special specificity compared to work in an adult choir. This specificity is due, first of all, to the fact that a child's body, unlike an adult's, is in constant development and, therefore, change. Many years of practice have proven that singing in childhood is not only not harmful, but also beneficial. We are talking about vocally correct singing, which is possible if certain principles are observed. Singing promotes the development of vocal cords, respiratory and articulatory apparatus. Proper singing improves children's health

And in order for the development of a junior school student in the choir to proceed correctly, it is necessary to develop his basic vocal and choral skills. These include: 1. Singing setup

2. Conductor's gestures
3. Singing breathing
4. Sound formation
5. Diction, articulation
6. Structure, ensemble.
7. Hearing skills.

8. Skills of emotional expressiveness of performance.

In my report, I would like to talk in more detail about articulation and diction work in a choir. The singing voice is compared to a musical instrument that a child can use from an early age. Singing is a type of musical art in which music is organically connected with words. Therefore, singing is also called musicalized speech. Music accompanied by poetry has an even deeper impact on the child's psyche, artistic development, imagination and sensitivity. The development of children's singing voice can be effective on the basis of correct singing, in the process of which correct singing skills should also be formed. Articulation plays a special role in developing the skills of beautiful and expressive singing.

Translated from Latin, articulation means - I dismember, pronounce distinctly. This is a way of performing a sequence of sounds with the voice, staccato and legato. In singing, articulation depends on the method of using the vocal apparatus.

Vowel articulation is the work of the speech organs: lips, tongue, soft palate, vocal cords. Articulation is the most important part in vocal and choral work. It is closely related to breathing, sound production, intonation, and so on. Only with good articulation during singing does the text reach the listener. The articulatory apparatus in children, especially young children, needs to be developed. It is necessary to carry out special work to activate it. Everything is important here: the ability to open your mouth when singing, correct position of the lips, release of tightness, tension in the lower jaw, free position of the tongue in the mouth - all this affects the quality of performance. Clear pronunciation of sounds requires constant training of the articulatory apparatus. It should be noted that an excessive increase in the activity of the articulatory apparatus can remove vocal pronunciation from positional sound, and make the text of the work artificial and unnatural. A distinctive feature of vocal-choral diction is the use of uniform rules and articulation techniques by all choir singers. Some of them.

1. The beautiful, expressive sound of vowels ensures the beauty of the vocal sound, and conversely, the flat sound of vowels leads to a flat, ugly, non-vocal sound.

2. If in a word or at the junction of words two vowels stand next to each other, then in singing they cannot be merged - the second vowel must be sung on a new attack, as if to say it again, for example: no fire; will not see; but stayed.

3. Achieving a single-timbre sound of vowels is closely related to the stability of the articulatory form during the singing process.

4. Unlike vowels, which are sung as long as possible, consonants must be pronounced at the very last moment. A consonant that ends a syllable is added to the next syllable, and a consonant that ends a word in a close junction of words is added to the next word. This rule applies primarily to pieces performed legato; With staccato, consonants are not carried over.

5. Consonants in singing are pronounced at the height of the vowels to which they adjoin. Failure to comply with this rule leads in choral practice to the so-called “entrances”, and sometimes to unclear intonation.

6. Fuzzy, slurred pronunciation of word-ending consonants makes it difficult to understand the text.

7. In general, the nature of singing diction, subject to clear pronunciation, depends on the characteristics of the music, the content of the work, its figurative structure, style, and genre. In calm, chanting, lyrical compositions, the text is pronounced softly; in dramatic ones - energetically, harshly, expressively; in the marching - firmly, chanted.

When singing, the following pronunciation features are important: •Melodiousness of vowels,

- Ability to round them,

- Striving for purity of sound of unstressed vowels,

- Quick and clear pronunciation of consonants. Choir classes usually begin with chanting, which serves a dual function:

- warming up and tuning the vocal apparatus of singers in order to prepare them for work;

- development of vocal and choral skills in order to achieve the beauty and expressiveness of the sound of singing voices in the process of performing choral works. Preparing singers for work involves, first of all, creating a certain emotional mood in them, as well as introducing the vocal apparatus into work with a gradually increasing load in terms of sound and dynamic ranges, timbre and duration of phonation in one breath. Exercise to warm up the vocal apparatus. It is useful to use game methods as a “warm-up”. Speech games work in three directions - pronouncing sounds; movement, which means the motor skills of sound; and staging, that is, a figurative representation of everything that sounds. Examples of speech intonation: “Peeling vegetables”, “Greedy dog”, “Unwashed Kolya”, “Fox”, “Gifts, etc.” In addition, children are very fond of all kinds of onomatopoeia; it is completely natural for them to endow sounds with mood, to animate them. And they do it with pleasure.

Walk Exercise No. 1.

- Shall we go for a walk today? ...or shall we go? - Let's go by car.

- But the road is overgrown with grass. The grass needs to be mowed.

We mow the grass with the sound “sew”, which is pronounced with an active exhalation. We imitate the movement of a “mower” with our hands. (4-8 times).

Purpose: The exercise is aimed at activating the work of the respiratory muscles (diaphragm).

Exercise No. 2.

- The road is cleared, we need to start the car.

On a long exhale, we imitate the operation of a machine. Goal: The ability to use your breath sparingly. "Imitation" of the sound "R" by vibration of the lips. Pay attention to imitating the combination of consonants "DBR", i.e. voiced, not voiceless "TPR". You can offer a game of driving a car with changing the direction of movement, going up a hill, going down, etc., such tasks encourage children to change the pitch and strength of the tone on the vibration of the lips. In any case, it is recommended to achieve a sonorous, energetic tone..."

Exercise No. 3.

- We arrived, got out of the car, and walked along the path. We were admiring nature, and suddenly we heard a rustling in the grass. There was a cobra in the grass.

We depict a cobra: the arm is bent at the elbow joint (keep parallel to the floor); then the "cobra" rises and hisses - "SH-SH-SH". The hand is the head of a cobra. First, the fingers are bent into a fist, then at the sound of a whisper "A-A-A", the fingers move apart, imitating the opening of the "hood" of a cobra. The sound "Ш" should smoothly transition into the sound "А" (all in a whisper).

-We continue to walk, inhale the aroma of flowers, hear the buzzing of beetles and the itching of mosquitoes. We represent with the sounds ZZZZZ.

But a snorting, dissatisfied hedgehog ran by. Sounds - PF, PF, PF.

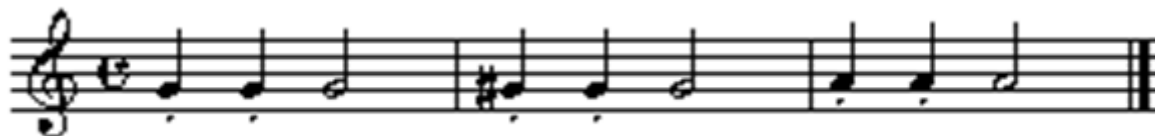
Exercise No. 4.

-Further on, horses are grazing in the meadow. The horses are galloping. Children click, lips in O position.

Then to different vowels: E, U, A. We finish the exercise with the lips in the O position.

Articulation gymnastics

At the very beginning of working with a choir, the task is to bring the singers to a common tone, i.e. aligning unison on one sound using exercises that create conditions for the larynx to work. It is better to tune your voice to the correct sound production in the following sequence: a slight staccato, turning into a drawn-out sound. Exercise No. 1



Goal: to transfer the active closure of the upper edges of the vocal folds, i.e. the vocal cords themselves, which naturally occurs when singing staccato, followed by legato.

The best qualities of the voice are revealed when singing in a close vocal position, which is controlled by the feeling of the resonance of the mask. Decisive

What matters here is the method of articulation of the vowel: front (labial) and back (pharyngeal) style.

The back structure on all vowels is stabilized by the method of articulation of the vowel “u” during its natural pronunciation. Children are advised to remember how the throat formed when pronouncing the vowel “u”, and consciously strive to maintain this attitude unchanged when singing other vowels. Due to this, moderate rounding of all vowels and their equalization in timbre is ensured.

Exercise No. 2.

Exercise No. 2.

Goal: alignment of vowels “o”, “u”, “a”. Exercise No. 3.



Goal: maintain the position of the larynx and monitor the rounding of sounds.

Exercise No. 4.



Goal: mastery of nuances.

The muscle tone of the vocal apparatus when singing piano remains as active as when singing forte.

Diction exercise No. 5.

Goal: Activation of the articulatory apparatus

Diction.

From Greek - pronunciation. The main criterion for achieving good diction in a choir is a complete assimilation of the content of the work being performed. The melody in the song is inextricably linked with the lyrics. Clear pronunciation of words is an indispensable condition for good choral singing. The main point in working on a text is its reproduction in its pure form, that is, without distortion. The basic rule of diction in singing is the rapid and clear formation of consonants and the maximum length of vowels. This is ensured primarily by the active work of the muscles of the articulatory apparatus, mainly the buccal and labial muscles, as well as the tip of the tongue. Like any muscle, they need to be trained with special exercises.



Shortening the pronunciation of consonants and quickly replacing them with vowels requires an immediate restructuring of the articulatory organs. Therefore, complete freedom in the movements of the tongue, lips, lower jaw, and soft palate is especially important. During classes with the choir, you can use different forms of work on diction:

- Work on the pronunciation of the words of the work being directly learned;
- Special classes on diction;
- Performing small exercises before starting singing, included in chanting.

You can use different tongue twisters as exercises to train your lips and the tip of your tongue; it develops memory, attention, and the ability to speak clearly.

1. There is grass in the yard, there is firewood on the grass.
2. Sasha walked along the highway and sucked on a dryer.
3. From the clatter of hooves, dust flies across the field.
4. Cuckoo bought a hood, he looked funny in a hood. 5. The king is an eagle.

6. The bull was blunt-lipped, the bull was blunt-lipped, the white bull had a blunt lip.
 7. Mother gave Romasha whey from yogurt.

8. Chitinka flows through Chita. Ми-пе-ре-бе-га-ли бе-ре - га, пе-ре-бе-га-ли бе-ре - га.

9. Malanya, the chatterbox, chattered milk, but didn't blurt it out. 10. Baker Peter was baking pies.

11. And others...

The words of all exercises are pronounced with firm lips while the tip of the tongue is actively working. They should begin at a slow tempo with a somewhat exaggerated articulation of all sounds with average dynamics and average tessitura. Then the pronunciation conditions in terms of tempo, dynamics and tessitura gradually become more complex.

By combining vowel sounds with consonants, the most active sound formation is ensured. In this case, the consonants are pronounced easily and briefly. As a result of work on sound formation, children develop a unified singing style. The formation of the skill of clear and precise pronunciation of consonants, the skill of active work of the articulatory apparatus is carried out when working on diction. Diction in singing is somewhat different from speech pronunciation. One of the specific features of singing diction is the "transfer" of the last consonant sound in syllables to the beginning of the following syllable, which ultimately contributes to the length of the vowel sound in the syllable. At the same time, the role of consonants should not be minimized at all, so that the pronunciation does not complicate the listener's perception. When working on diction.

You can use such techniques as: - expressive reading of the text in the process of learning the work; - collective reading of words to the rhythm of a song; - read the lyrics of the song "in secret" - in a whisper, clearly pronouncing the words. Often when singing, the endings of words are pronounced incorrectly. It is necessary to apply techniques for correct pronunciation of words syllable by syllable (with the whole class or one at a time). The development of correct diction is facilitated by exercises on the combination of voiceless and voiced consonants. Special songs also help - exercises aimed at correct pronunciation in singing, combinations of certain vowels and consonants. An example is the music collection of composer S.V. Krupa - Shusharina "Extraordinary songs". When working on exercises, you should take smaller steps, i.e. Don't try to achieve everything at

once in one lesson. Otherwise, such an action will be doomed to failure, since the singers will be given impossible tasks. The key to success: if you drive more quietly, you will get further. The main criterion should be not the quantity, but the quality of the material learned. The development of children's voices in classes should be gradual, without haste, gradually expanding the range. Use only those sounds that do not cause tension in the yet unformed apparatus. Under no circumstances should you overload your voice or try to sing louder than its capabilities allow, otherwise you may simply ruin your voice.

CONCLUSIONS

So, there are two definitions related to the pronunciation of a text: diction and articulation. Articulation is of great importance for artistic and expressive singing. Clear diction is very important in singing; if it is absent, the words will not be understood in the choir. Diction develops based on correct articulation from the beginning of individual vowels, syllables, and then words and entire phrases. The choir's task in working on diction is to develop correct, distinct and simultaneous pronunciation of the words of the choral composition. In conclusion, I offer poems by vocal teacher O.V. Daletsky:

Your voice is unique!

Treat him sensitively!

If you don't take his nature into account, expect vocal adversity!

Don't express vocal anguish!

Decorate your face and sound with a smile!

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