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WORK ON CHORAL SCORES

Shakhnazarova Barno Abdurakhimovna¹

¹ State Conservatory of Uzbekistan, Tashkent, Uzbekistan

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Abstract

Purpose: Preparation of future specialists – amateurs, choirmasters and conductors of academic choirs to work on choral scores, sing from notes and independently work on a work and analyze it in all aspects.

Methods: An integrated approach, including theoretical analysis and practical work on the choral score.

Results: Development of the following knowledge and skills in working with scores: possession of the theoretical foundations of studying and reading choral scores of various compositions, performing and analyzing works on the piano.

Novelty: Analysis and work on choral works by composers of Uzbekistan

Practical implementation: The main provisions of the article can be used in performing activities. Facts from this study can also be used as supporting material for complex work on choral works in the educational process.

Keywords: *choir, texture, score, legato, fingering, literary text, expressive performance, pedalization*

Introduction

From the first days of independence, much attention was paid to the development of national culture and spirituality in our country. In this sense, the promotion of musical art in our republic is intensifying, and the activity of young artists is increasing. In recent years, thanks to the development of professional choral art, many professional choral groups based on the academic style of performance have appeared in Uzbekistan. Every year there is an increasing need to teach children musical literacy in schools, to educate children in musical culture, which is an integral part of moral culture.

Working on choral scores introduces students to children's works and helps them improve their performing skills.

Main part

The consonant a chord (A chord (Italian: *Accordo* – I agree) is a combination of three or more sounds of different heights and sounding as a single whole) is the main factor in the verticality of the chorus. Every conductor must hear the harmonic structure of the score being performed – its coloring. From the first lessons, the student must learn to read the score horizontally and vertically at the same time.

Of course, the success of mastering the skills of singing in a choir largely depends on the skill of playing the piano. At the same time, performing choral scores on the piano has its own characteristics. Thus, the main method of sound production is “legato”. Therefore, starting from the first lessons, it is necessary to attract students’ attention to mastering the choral cantilena in piano performance.

The optimal selection of application for the execution of the cantilena (Cantilena (lat. cantilena – song) – a pleasant, smooth performance of melody and music in general; the direction of sounds composed by the sequential legato method) is of great importance.

Convenient placement of fingers (Fingering (lat. applico – I press) is the position of the fingers when playing musical notes and the order in which they are exchanged) (fingering) simplifies the work not only from the technical side, but also significantly affects the character of the sound. To achieve full legato and perform a full, coherent and broad musical phrase, it is necessary to use correct fingering. The following technical methods are recommended:

- quick placement of the first finger on the middle sounds of the left and right hands (movement in the direction of a complex melody);
- shifting the first and second fingers;
- switching fingers on an already pressed key, etc.

An important aspect is the division of the musical text into parts with the right and left hands. When reading children’s and women’s choral scores, it is recommended to play the soprano part with the right hand and the alto part with the left, regardless of the number of staves. The distribution of hands is similar to that of women in works written for male choirs: the tenor part is performed with the right hand, and the lower voices (bass) with the left. In works written for mixed choirs, the

soprano and alto parts are performed with the right hand, and the tenor and bass parts with the left. Deviations from the generally accepted norm can also be found in cases where the voices of choral parts intersect.

Choral scores may not always be performed perfectly. In this regard, students should become familiar with some methods for simplifying them, e.g.:

- skipping double sounds;
- omission, when it is impossible to preserve stable sounds in a certain part;
- partial omission of duplicate sounds, when it is not possible to cover all sounds due to the wide arrangement of voices (often in the bass line), etc.

Working on a choral score, like the process of mastering a musical instrument, requires a certain amount of time to achieve high-quality performance. Therefore, from the beginning of the course it is necessary to require serious and thorough independent work from the student.

Choral music is closely related to literary text. But the musical phrases composed by the composer do not always correspond to the phrases of the literary text. Therefore, it is very important to pay attention to the proportionality or inconsistency of the spiritual accents of the text and music and to be able to distinguish, first of all, structures in music – phrases, motives, sentences and periods.

The presence of words (sometimes in prose, but more often in poetic form) is a characteristic feature of all choral scores. Usually in choral works, when there is no meaningful text, exclamations are used (ho, er, hey, la..) or repetition of vowel sounds (a, o, u..): and sometimes oral singing is required. In the example from N. Sharafyeva’s acapella work “Khorezm Tunes,” the female and bass parts sing “Lap, da duppala duppala duppong”; the tenor part uses a contrasting rhythm and different lyrics, for example, “Yor, bo’y, bo’y, bo’y.”:

In bars 11–13 of E. Nechaev’s work “Komuzchu” the syllabic exclamations “Oy, boy” are used.

In the a cappella “Mushtokdur” by B. Umidjonov, roll calls between male and female choral parts are used, and we see that a literary text is written under each part.

If the words in all voices are the same and require simultaneous performance, then for all choral parts you can write the words on one line.

When mastering choral scores using the piano, it is necessary to pay serious attention to the analysis of the works being studied, taking into account the synthesis of notes and the literary text of the work. Careful study of the literary text is an indispensable condition for expressive and competent performance of the piano score. Performers must fully follow all the instructions of the author, approach the choral performance and play together (without a pedal, with the correct fingering), taking into account not only the means of musical expression (tempo, sound control, dynamics, etc.), rather, it is necessary to follow the features of its choral performance (caesura, diction, character, etc.).

The horizontal and vertical structure of the choir is of great importance for the expressive performance of choral scores. The choral horizontal is connected primarily with the sound science of one of the choral scores. It is important to hear the logical development of each voice and be able to comprehend it in the overall choral performance.

The success of lessons in playing piano with choral scores and reading music is closely related to the student’s initial preparation, level of piano technique, pedal control and finger dexterity.

Choral works of a lyrical nature usually require melodic, sonorous performance with the correct fingers, without the use of pedals. Melodic and harmonic phrases are always played clearly and clearly. Correct selection and use of fingers, individual work of each

hand is carried out first under the guidance of a teacher, and then independently.

The pedal can be used in several situations:

- when it is impossible to connect sounds using only your fingers (the pedal is used to bridge the gap between different harmonies),
- if the interval of the bass line is very large, it is played in the form of a short grace note using a pedal;
- it is recommended to use the pedal to achieve legato performance when repeating the same chord, if the work contains jumps at large intervals.

It is important to remember that incorrect or excessive use of the pedal can result in unclear and muddy harmonies.

It must be taken into account that if you have insufficient skills in using the pedal, the direction of the sound will be unclear and the harmony will be disturbed. Therefore, you must first carefully, without pedals, and with the right fingers, learn the choral score.

Conclusions

Work on the choral score is the main factor in performing activity.

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E-mail: barnosahnazarova@gmail.com

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Contact: barnosahnazarova@gmail.com