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**PECULARITIES OF THE VOCAL TECHNIQUE  
FOR THE IMPROVEMENT OF VOCAL ELOCUTION  
ON THE EXAMPLE OF A KAZAKH SONG**

**Abstract.** This article discusses the features of vocal elocution, which form the basic methodology for the education of stage performing skills to understanding reception by the audience. The author offers new guidelines for revealing both specifics and meanings of the various techniques regarding several areas, namely, vocal phonetics, orthoepy, diction, articulation and rhythm of Kazakh traditional music-poetic art. These methodological developments are based on both Russian vocal theoretical principles and the unique Kazakh songs.

**Key words:** vocal art, singing elocution, semantic analysis of the text, vocal technique, Kazakh song.

**Technique of singing elocution**

Diction (elocution) – comes from Latin and means, “to say, speak”. Technique of singer’s elocution “In theater, music starts with a word and continues to rhythm, accompanied by melody. Thus music becomes one of the main components of theatrical performances. Artists and spectators influence the sense of the stage atmosphere. The tongue can convey ideas and thoughts that can not be conveyed. In theater, music can not do anything independently. Only music that is compatible with stage performances is fragile. Not only will the melody play will help the audience, but will also help the actor to create a positive image of the actor, help him to enter the character and feel the stage atmosphere” [1, 162].

The elocution of the language is something that draws closer the performer and spectator in the scene, draws to each other. Without it, the audience will not be able to communicate with viewers in literature, music, singing, scenic scenes. There is no song or stage art without a word. The scene for the audience is not only the relationship between the spectator and the performer. It is composed of content, compositional structure of authors, genre demand, line of events and ideological nature; music and text (word) become one-to-one, event, sub-form drama, become a monologue of the character. The word, the language of the scene, the architecture, the building, the stone trumpet and the ceramic wall. After all, the song that the song has been translated to the stage is not a spoken language, it is related to the history of its origin – the tradition of the song, the genre's demand, and the skill of execution. The composition of the composition, the genre character, the event line, the ideological nature, the linguistic power of the ocean from the depths of the ocean, corrugated words, various colors, musical harmony, textual and compact textual structure, are clearly identified and come to life.

Famous opera soloist of Soviet Russia, People’s Artist of the USSR E.E. Nesterenko in “Some Problems of Speech Expression”, emphasizing the importance of the vocal composition, says: “In working with the piece, the singer must first read and comprehend the spelling and phonetic text of the essay in order to avoid the meaning. In some cases it is necessary to distinguish a word from a point of view, not artistic clarity, but from the point of view of artistic expression” [2, 97].

A word ... to bring the music to the listener, which is composed of a large set of elements, such as a thick layer of layers, a series of elements such as the story line, the sensation of wealth, the surprise, the inner activity, the focus, the truth, faith, imagination, the main purpose of the performer. “In the artistic text, there is an original coding of ethno- and historical-cultural, philosophical, worldview, economic,

legal and other information”, – referred to in article S.M. Altybayeva’s and E.S. Sagyndykov’s “Cultural code and myth poetic modeling in the structure of the artistic text” [3, 8]. Explicit textual music will give the listeners a sense of thought and feelings. And the tone and melody of the composition word, the elegant curiosity create the inner world of thoughts and imagination. It satisfies the aesthetic taste of the listener. In the end, all of them start with music and music. The lyrics in that music, which give rise to the five senses of mankind, to the imagination, to the height of dreams. For example, just tell me the name of a musical artist, but do not we hear the sound of that melody? Or try to remember the taste that you enjoy, without a word, saliva. That is, if your hearing and visual appearance come to your ears and eyes, the music that is understood by the story line, and the obvious (dictional) text will make the listener delighted. The effect of this music is that of the word.

“I believe that every person is born with a certain system of values, which form the basis of ideology and leads him through life. Creation and making music – all of this can be attributed to the function of the mind.

In the 10th century AD Abu Nasr al-Farabi in his treatise «On Music», said: «The music of the first kind simply gives pleasure, the second kind of music expresses passion, and the third kind excites our imagination». In my opinion, this statement is true to this day especially in the aspect of the perception of classical, pop, dance music, and other varieties.

Musical art evolves but the music remains the same phenomenon. The constant of this phenomenon is the physical phenomenon itself – the sound. Overtone scale depends on the sound medium of propagation (e.g., air in this case). The sound is an essential element of music. If in Mathematics, the basic element is the number, in music it is sound. From the general field of physics, sound is known as elastic waves. These elastic waves in the human brain are only identified as sounds, and a person experiences only a limited range of frequencies from 16 Hz to 20 kHz” [4, 6].

Consequently, the singing stage language is a symbolic character that brings the idea of humanity to life. The word, including scenic vocabulary, is a symbol of continuity with its inner sense – meaning, depth of the sea, and its figurative character.

“The human voice is an astonishing instrument that can maximize its diversity. L.B. Dmitriev says, human voice can change voice colors, dynamics, speech style, voice with the help of a single voice, giving the content a deeper content” [5, 123].

To elaborate, the language is the symbol of the idea. It is a lyrical poem, a portrait of a singer, a transposition of the singer’s passion, from the stage to the spectator, and a flaming weapon that is made up of music.

In terms of activity, we call it an action plethora, which is a linguistic point of view. Linking words and nature to singing. “The Word is the Light of the Thought.

The lyrics are the motifs of the human mind and the agility. The essence and the content of the word, its elegance and melodicy are decorated with the human soul. The beauty and elegance of the word are devoted to its sublime appearance.

There is also a secret of disclosure. It is a mystery – look at what you say and hear with a deep sense of introspection. The performer is not the word and sound player, but the image of the character, that is, the image maker. Therefore, when talking on the stage with the word, it is necessary to notice that the word is not heard. While performing singing on the stage, it is important to maintain punctuation and to keep up with the right song, to avoid wrong singing of the singer. The pitch of the music audio stream, in the question, character, delays, impressions, strokes etc. in the story line event. The punctuation is expressed by the imagination of the artist, that is, the ability to think. Helps to keep the language clean.

If you do not understand it, your words are not clear either,” wrote B.G. Belinsky, the great Russian critic. In other words, it is a prerequisite to keep abreast of the words in a musical composition that is unintentional and incompatible with the lyrics, to study deeply into the heart of the listener, to explore and comprehend the lyrics.

Commenting on this, L.B. Dmitriev writes: “Vocal speech language: clear; vocal speaking is natural to vocalized ear; expressive, that is, an element of melodic speech; music, which is equal to the vowels that are equal” [6, 504].

First of all, the vocabulary is clearly understood by the listener and the spectator, and understanding the meaning of the singer's work and bringing the original idea and purpose of the author to the listener.

Secondly, а, о, и, у, ә, ө, е, ұ, Ү, і (Kazakh) – vowel sounds help sound to sound higher when near and can help to form a very high voice. That is why the singer always adds sounds to vocal sounds during voice exercises (voice warming up). For example: ma, me, mi, ra, ri, ru, di, da, de, du (in Kazakh) and so on ... etc.

Thirdly, the word clearly conveys the musical tune and conveys the main content of the work to the listener.

Fourthly – the clear elocution helps to use the technique of singing, helping to make a sound device, to develop the singer's breath. Some of the compositions give more emphasis on word, music (music): the dictation of the student as the main performing instrument, clear and clear in the large hall, the most salient expression of the word to the listener at the end of the audience. It is important to have a clear understanding of the composition of the melody and the word. Abay, Pushkin, Birzhan-sal, Akan-seri, Shakespeare, Goethe, music melodies may be typical of P. Tchaikovsky, M. Tulebayev, J. Verne, Birzhan-sal, in some works. In this case it can not be ignored. It is important to equalize the composer, to open his words, to convey his sense, to the deeper game audience.

Some consonants as p, t, k and f, s, kh, sh sounds can be eliminated from the deficiencies by means of daily special exercises among students with disabilities who pronounce “r” sound as “sh, s”.

The direction of the tongue, what part of a mouth it goes, the shape of the mouth, the voice of the instrument, its articulation every day exercises, adjustment of the lip of each lips requires special exercises. Some dancers have a dementia of the upper and lower lips, so the word may not be clear. Due to the unevenness of the upper lip and the lower lip, some loud noise may be formed, or it may develop poorly.

It is advisable to convey a word or a song to the dictaphone in order to make sure that some student's disadvantages are correct, and it can be corrected immediately if the student finds himself by the ear, through the senses, the sensation (this may be the child's vulnerability). Of course, the teacher's actions are not just about eliminating discipline. Help to develop the nature of his voice, his unique personality traits.

The development of the student's speech technique (whether it is singing, word-writing) is carried out on a daily basis. The main lips, jaws, thoracic muscles, and neck muscles need to be cultivated daily. Then the lips are free, there is no mucus, its real muscles can be used correctly in a timely manner, as well as neck and neck muscles develop through such exercise exercises.

As mentioned above, the compositions performed by the singer are complicated, mixed, variable, and the articulation accuracy of the lips has been instrumental in the energetic, inspirational, exciting performance of some Kazakh songs. It depends on the musical language of the singer-performer, the development of lip muscles.

“Clearly convey the essence of the word – its real emotional color, of course, to all national school singers is very necessary,” – says the theoretic of the Russian vocal pedagogy, the research scientist L.M. Dmitriev [6].

For example, folk composers, such as “Gakku” among the songs of composer Ukili Ybyray, “Zhanbota” among Birzhan-sal songs, as well as sounds in the cheerful songs should be clear. Only then, as this example shows, the sound velocity is very light, and sudden changes in the sound do not break the song line and help make the word clearer.

Of course, it is necessary to define a speech project related to the size, rhythm of each musical composition, and the rhythm of the song to be faster, and the diction should be clearer. The diction in the ecclesiastical dance should be so soft, that it should not be hindering its clarity, while the overall melody of the song sounds a bit obstructive to the accuracy of the word, but in a comprehension and sensitivity, it determines the level of singer's performance.

Whether it's a complicated, mixed, varied music or anything else, it must be clear. In both cases, there must be a uniform view of the pronunciation of the text.

If a poem is created in the field of creativity, the vocalist will create a singer with music. That is why the main task is to open up the meaning of the words to the singers. So the key to the vocabulary is the golden key that can open the artistic face of the artist as an artist.

Therefore, the singers are required to strictly observe vocal phonetic music and orthoepic peculiarities without breaking the richness of their native language. Eventually, while singing foreign, russian songs it is obligatory to take into account the laws of language when performing.

The main purpose of the singers is to find out the composition of the word in terms of tactics, the full content of the sentence, in-depth analysis and subtlety of the music.

It is important to keep track of the purity of the voice, the purity of the music, and the plainness of the word, with emphasis on the beauty of the word and its verbal form, its content and its validity, its personality.

To do this, he needs to know the peculiarities of the vocabulary of the song, grammar, and especially the vocal orthoepy laws and rules. In addition to a style that is highly regarded as academic, poetic, scientific, oratory, and scenic, neutral speech which is divided into simple, simple speech styles (prosthetic style). These differences are well-known by highly professional performers. The main task of each teacher is to educate young generation in this direction.

Studying vocal compositions is a composer's ability to communicate. Separation of the artistic nature, content and legal system of the study. Recognition of stylized laws in speech art often involves the observation of the essence and character of the textology. Explained, they have to analyze and interpret the various images (character) in a comprehensive way. Particular attention should be given to the discovery of classical compositions, folk composers' songs, the history of its origin, the music of its creators, and the lyrics of the authors themselves, especially the treasures of the world.

K. Stanislavsky once wrote: "Vowels – rivers, consonants – river channel. Songs without a clear word construction is a river without without channels, the words are wrecked and disappear like that" [7].

Notwithstanding the tradition of the author, the folk song, which has been up to date, the performance of the performer with his own insight and inner feeling is the main requirement of the teacher to the students. Especially in the Kazakh verse it is necessary to understand the nature of the image, its background, the mockery, the cling, the gesture, the projection, the pointing, the travail and the grief.

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### ҚАЗАҚ ӘНІ МЫСАЛЫНДА ВОКАЛДЫҚ ДИКЦИЯНЫ ЖЕТІЛДІРУ ҮШІН ВОКАЛДЫҚ ТЕХНИКАНЫҢ ЕРЕКШЕЛІКТЕРІ

**Аннотация.** Бұл мақалада сахналық қойылымды көрермендердің қабылдауын түсіне білуге тәрбиелеу әдістемесінің негізін құрайтын вокалды дикцияның ерекшеліктері қарастырылады. Автор бірнеше бағытқа қатысты, атап айтқанда, вокалдық фонетика, орфоэпия, дикция, артикуляция және қазақтың дәстүрлі музыка-поэтикалық өнерінің ырғағы бойынша әртүрлі әдістердің ерекшелігі мен мағынасын ашудың жаңа нұсқауларын ұсынады. Бұл әдістемелік әзірлемелер орыс вокалының теориялық қағидаларына және қазақтың ерекше әндеріне негізделген.

Ән айтуды музыкалық сөйлеу деп атауға болады, сондықтан ән айту дауысы тек ауқым мен күшпен ғана емес, тембрмен де ерекшеленеді, яғни дауыс бояуы деп түсініледі. Вокалистерді оқытуда вокалист дикциясы мен оның дауыс қалыптастыруы арасында тығыз байланыс бар екенін түсіну маңызды. Артикуляциялық орғандар жұмысының белсенділігі мен үйлесімділігі сөйлеу дыбыстарының айтылу сапасын, сөздердің анықтығын немесе дикцияны анықтайды. Бұл тақырып бүгінгі таңда өзекті болып отыр – вокалдағы көптеген білім алушылар дикция қоюды қажет ететінін тәжірибе көрсетіп отыр. Сонымен қатар вокалдық педагогика міндетті түрде вокалдық шығарманы орындаудың қажетті шарты ретінде сөздерді анық және мәнерлі айтуға үйретуді көздейді. Сондай-ақ дикцияның мәнерлілігін белгілі бір техникасыз алуға болмайды деп айту керек.

Тіл құдіреті жеткізе алмаған астарлы сезімдер мен ойларды жеткізеді. Театрда музыка өз бетінше ештеңе тындыра алмайды. Тек сахналық іс-әрекетпен үндестік тапқан әуеннің атқарары ұшан-теңіз.

Анық дикцияның ән орындау техникасын қолайлы қолдануға көмегі көп, дауыс аппаратының қысылмауына, әнші демінің дамуына септігін тигізеді.

Әрбір музыкалық шығарманың өлшемдеріне, ырғақтарына (ритм) байланысты сөйлеу жобасын анықтау керек, ән ырғағы неғұрлым тез болса, дикция да солғұрлым анық болуы керек. Екпіні жай айтылатын әндерде дикция өте жұмсақ, созылмалы болуы оның анықтығына кедергі жасамауы қажет, жалпы ән әуенінің кең тыныстылығы сөздің анықтығына біршама кедергі келтіргенмен, үлкен түсіністікпен, сезімталдықпен орындалған шығармада, әншінің орындаушылық қабілетінің деңгейін анықтайды.

Сонымен, күрделі, аралас, ауыспалы өлшемдегі музыкалық шығарма болсын, не болмаса жай екпіндегі шығарма болсын, сөз анық болуы керек. Осы екі жағдайда да мәтіннің айтылуына (сөзге) біркелкі көзқарас болуы қажет.

Шығармашылық саласында сөзді ақын тудырса, сөз астарын музыканың иірімдерімен орындаушы әнші тудырады. Сол себептен әншілерге сөз астарын, мағынасын ашу – басты міндет. Демек, сөз астарына табан тіреген әнші – орындаушы ретінде шығарманың көркемдік тұлғасын аша алатын алтын кілті.

Сондықтан әншілерден ана тілінің бай болмысын бұзбай, вокалдық фонетикалық әуені мен орфоэпиялық ерекшеліктерін қатаң сақтау талап етіледі. Сайып келгенде әншілер шетел, ресей, т.б. халық әндерін орындау барысында тіл заңдылықтарын ескеруі тиіс.

Әншілер үшін басты мақсат – шығарма сөзінің тактілерге сай бөлінуін, сөйлемдердің мазмұнының толық қамтылуын терең талдап, мағынасын музыканың көңіл-күйіне бағындыра отырып ашу.

Сөздің сұлулығы мен шешендік пішініне, мазмұны мен жатықтылығына, тұлғалық сипатына назар аударып, ең соңында үндік, әуендік тазалығын, әрі ашық, анық айтылуын қадағалау қажет.

Ол үшін әннің сөз тілінің ерекшеліктерін, грамматиканы, әсіресе, вокалдық орфоэпия заңдылықтары мен ережелерін жақсы білуі қажет.

**Түйін сөздер:** вокал өнері, ән дикциясы, мәтінге семантикалық талдау, вокал техникасы, қазақ әні.

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### **ОСОБЕННОСТИ ВОКАЛЬНОЙ ТЕХНИКИ ДЛЯ СОВЕРШЕНСТВОВАНИЯ ВОКАЛЬНОЙ ДИКЦИИ НА ПРИМЕРЕ КАЗАХСКОЙ ПЕСНИ**

**Аннотация.** В данной статье рассматриваются особенности певческой дикции, положенные в основу методики воспитания сценических исполнительских навыков, с целью полноценного усвоения содержания музыкального произведения слушательской аудиторией. Автором предлагаются новые методические рекомендации по раскрытию специфики и значения различных техник в области вокальной фонетики, орфоэпии, дикции, артикуляции и ритмики казахского традиционного музыкально-поэтического искусства. Методические разработки основаны на теоретических принципах российской вокальной школы и уникальном материале казахской песни.

В статье раскрываются вопросы значимости дикции при обучении певца-актера и пути формирования четкой и правильной певческой речи. Активность и совместимость работы артикуляционных органов определяют качество произношения речевых звуков. Тема сегодня актуальна – практика показывает, что многие обучающиеся вокалу нуждаются в постановке дикции. Кроме того, вокальная педагогика в обязательном порядке предусматривает обучение четкому и выразительному произношению слов, как необходимого условия исполнения вокального произведения. И, следует сказать, что выразительность дикции не может быть получена без определенной техники.

Могучая сила языка доносит недоносимые сокровенные чувства и идеи. Музыка в театре не может существовать самостоятельно. Только в гармонии со сценической деятельностью исполнение мелодии получает глубину.

Четкая дикция содействует практическому применению исполнительской техники, снятию зажимов голосового аппарата, развитию дыхания певца.

В зависимости от размеров каждого музыкального произведения, ритма необходимо определить речевую форму, чем быстрее ритм песни, тем яснее должна быть дикция. В песнях, исполняемых в спокойной манере, дикция весьма мягкая, ее протяжность не должна препятствовать четкости, в то время как общая широкомасштабность мелодии песни, становясь некоторой помехой для четкости слов, в произведении, исполненном с большой проникновенностью и чувственностью, определяет уровень исполнительской способности певца.

В общей сложности, будь то музыкальное произведение смешанного, переменного типа, либо будь то произведение в спокойной манере – слова должны быть внятными. В обоих случаях должен быть единый взгляд на произношение текста (слова).

В творчестве, если слова рождает поэт, то подтекст слов во взаимосвязи с музыкой рождает исполнитель-певец. Поэтому первостепенная задача для певцов – раскрывать внутреннюю сущность слова, его смысл. Таким образом, опирающийся на внутренний смысл слова, вокалист-исполнитель и является золотым ключом, способным раскрывать художественный образ произведения. Этот золотой ключ является

тем инструментом, который можно использовать, чтобы раскрыть художественно-глубокое содержание произведения.

Поэтому от певцов требуется строгое соблюдение вокальной фонетической мелодии и орфоэпических особенностей, не нарушая богатого естества языка произведения. Таким образом, при исполнении зарубежных, российских и др. народных песен певцы обязаны учитывать языковые закономерности.

Обращая внимание на красоту и ораторскую форму слова, содержание и плавность, личностный характер, в завершение всего, необходимо контролировать звуковую и мелодийную чистоту, максимально ясное и четкое произношение.

Для этого необходимо хорошо знать особенности текста исполняемых произведений, грамматику, закономерности и правила орфоэпии.

**Ключевые слова:** вокальное искусство, певческая дикция, смысловой разбор текста, методика вокала, казахская песня.

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