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## WORKING WITH VOCAL-CHORAL TEAMS ON DICTION AND POETIC TEXT

G. X. Malikova

State Philharmonic of Uzbekistan

Service in the Republic of Uzbekistan artistic director of the choir

### Abstract:



This article presents ideas on the successful performance of works by vocal and choral groups, the main methodological tasks that must be completed to flawlessly convey the meaning of the literary text of works to the audience, the role of each vowel and consonant letter in musical performance, as well as the importance of choral art in the spiritual and educational education of youth

**Keywords:** Choir, articulatory organs, musical phrase, interval, chord, diction, tempo, melody, intonation, contribution, ensemble, cantilena, , conductor, pronunciation, choirmaster, repertoire.

### Introduction

Choral performance is the most widespread form of human artistic activity. It calls on almost all social strata of humanity to intensify artistic activity and socialization. Collective singing unites people by arousing interest in the heritage of folk singing, as well as in the masterpieces of national and world classical music. Calling people to harmony and unity helps them achieve spiritual perfection and the growth of their consciousness. Summarizing the views of P.G.Chesnokov, A.A.Yegorov, V.G.Sokolov, K.K.Pigrov on the term “chore” V.Krasnoshyokov defines it as follows: “A choir is a large collective of vocal performers who, through their creative activity, aesthetically educate the people in the artistic integrity of the form and content of the works they perform”.<sup>1</sup>

<sup>1</sup> В.Красношѣков. Вопросы хороведения – М.,Музыка. 1969. с. 81-82.

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Choral art is an art that organically combines music and literary poetic creativity. The means of conveying literary text words to listeners in a work is called diction. Diction plays an important role in revealing the ideological content of the work. If words clarify poetic thought, music fills and deepens them with emotional coloring.


The peculiarity of pronunciation in a song is that the duration of the sound in the vowels is long, and consonants are pronounced quickly when they connect to the next vowel in the word. In the song, more attention is paid to the melody of singing, pronunciation is strictly rhythmically regulated, and breathing is longer than spoken speech, obeying the requirements of the music.

In choral performance, singers are required to pronounce correctly (Latin diction - speech pronunciation), that is, to pronounce the literary text clearly and distinctly. The correctness of sound position and breathing activity depend on pronunciation. The choir conductor should also systematically work on pronunciation problems when working on other tasks. In vocal-choral performance, it is also necessary to achieve unity in the singing of consonants when shifting syllables. Along with the pronunciation skills of choral singers, it is necessary to develop their speech culture. Vocal-choral pronunciation is a whole complex, which is systematically connected with the vocal work of the choir.

For this, performers must know and be able to apply the rules of orthoepy (correct pronunciation of vowels and consonants in words and phrases), speech logic (placing logical stresses in musical phrases on the main and key words), which help to understand the main idea of the work.

Choral pronunciation is a set of skills consisting of clearly and distinctly (according to orthoepy) pronouncing vowels and consonants, maintaining correct stress in words when singing, and observing the rules and laws of logic. Performers should first familiarize themselves with the classification of literary and textual material used in choral music.

The conductor must first determine the pronunciation characteristics of each choral work and work on it thoroughly.

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The clarity of pronunciation is determined by the texture of the choral writing. In works of a harmonic nature, pronunciation is distinguished by rhythmic unity and synchronicity. In works with a homophonic-harmonic structure, the melodic path is the main one. In it, the pronunciation should sound much clearer than in harmonic decoration. In works written in a polyphonic structure, each part has its own melody and artistic text; in such a performance, precise pronunciation loses its meaning, and sometimes interferes with the creation of the choral unity of the work, spoiling the quality of the text of the melodies in the voices.

Working on a choral artistic text can be conditionally divided into two categories: technical and semantic. Vowels in a song are the sounds that reveal all the singing abilities of the work. The role of vowels in singing and speech is not the same: in speech, they participate as the semantic structure of a word; in singing, they are, in addition, a means of conveying the timbre, intensity, and duration of the sound.

Working with the text in collective performance includes: the quality of vowel sounds, natural and correct pronunciation, and performance. In the performance of a work, it is not the orthoepic speech of vowels that is necessary, but their specific timbre in addition to their own length and the desired coloring of the sound.

It is known that the cantilena of musical phrases is performed on the basis of vowels, and consonants are pronounced quickly. Consonant sounds are divided into two types: voiced and voiceless. Voiced consonants involve sounds: b, v, g, d, j, z, m, n, l, r. In voiceless ones, there is no sound participation; these are: p, f, k, sh, s, ts, x, ch.

The consonants L, m, n, r are called voiced, because in them the sound prevails over the noise. These consonants have high pitch and good intonation. They are often used in singing to develop cantilena, to tune voices to a higher position. Silent consonants (k, p) are not voiced, they are directing consonants. When singing them, the pharynx does not work, therefore, when pronouncing voiceless consonants and vowels, forced pressure on the pharynx is not applied.



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The consonants “R” and “S” are among the most difficult to pronounce. For the “R” sound to sound good in the performance of choir members, it needs to be doubled or even tripled. The “S” sound is required to be played very short.

In collective performance, the precise simultaneous pronunciation of consonant sounds is one of the main conditions for achieving a rhythmic ensemble.

Uniformity in the pronunciation of vowels is the first and most important condition for achieving a choral ensemble. Choir members should sing the beginning of the musical phrase or the one following the pause only with a loud or soft attack.

The choir conductor compares the images created by the poet and composer, then combines them, understands the artistic form of both texts, forms their creative ideas, and chooses expressive means that help to perform the work better and more vividly.

The question of the relationship between musical and vocal-choral means of expression in a literary text is very important. Often, the conductor's attention is drawn to the expression of musical phrases, and the performers do not master the form of the work at all, therefore the main idea of the work is not sufficiently revealed.

Analysis of the general and specific features of the work, the composition of the poem, punctuation marks, reference to the literary source - helps to determine the main culmination point of the work, to reveal the content of the work more deeply.

Choral music, as a rare exception, conveys to the listener the poetic images created by the composer, reflecting not only the content of the poetic text, but also striving to reflect its meaning and emotional essence.

Thus, working on words in a choral work is not only the precise, fluent, and orthoepically correct pronunciation of the artistic text, but, above all, conveying the meaning, intonational flexibility, and expressiveness of the poetic text through vocal and choral art. To achieve precise pronunciation, the choirmaster must overcome each difficult vowel and consonant sound with the singers through exercises. Their mouth structure should be aesthetic and beautiful.



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The accuracy and activity of the articulatory organs determine the quality of pronunciation of speech sounds and the accuracy of words. If the work of the performers' pronunciation organs is weak, it leads to unclear diction. The basis of good intonation, good melody, clear tone - these are vowel sounds. When singing his works, special attention should be paid to the performance of vowels. In the performance of musical works, the attention of choir artists should be focused on the flow and connection of vowels.

For example, when a choirmaster works with performers on melodies, he always uses vowels. Carefully and correctly changing vowels or adding color and polish to them expands the singer's expressive singing abilities. Sometimes vowels change sounds, adding colorful luster to types, and are found only in mysterious and exciting singing, in a talented voice.

The tempo of a musical work plays a crucial role in singing, pairing, or creating vowel sounds. Each musical text of the performed works must be clearly stated and understandable. Conveying the musical text to the listener and performing it with understanding brings the performed works closer to their time of creation. In vocal choir performance, it is also necessary to achieve unity in the singing of consonants when moving syllables. Vocal-choral pronunciation is a whole complex, which is systematically connected with the vocal work of the choir.

Vocal speech should be expressive and lively. The articulatory organs are the vocal cords that produce speech sounds. The organs of articulation include the oral cavity (cheek, lips, teeth, tongue, jaws, palate), pharynx, and throat. When producing a song, the work of the articulatory organs increases several times.

Qualified vocal teacher, Professor Sh.T.Pirmatov, in his teaching manual "Fundamentals of Vocal Technique" wrote the following thoughts on articulation and pronunciation: "When singing and speaking, consonants are formed almost identically, but in songs they are pronounced clearly and easily. The pronunciation of vowels in a song differs from that in speech. When singing, the oral cavity is relaxed in a very calm state, forming vowels in the pharynx, which enhances the precise functioning of the oral cavity and its vocal pronunciation. With the change of vowels in speech, the pharynx changes its size and shape dramatically.

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Vowels are like a shell surrounding the sound of a song, therefore the upbringing of a song's voice begins with the formation of vocal vowels. It is in vowel sounds that the main vocal qualities of the voice are formed. The artistic value of a song's voice depends on the correct formation of vocal vowels.”<sup>2</sup>

If vowel sounds ensure the duration, strength, and colorfulness of the singer's voice, consonants allow one to clearly and emotionally express the content of the artistic text of the work. Because consonant sounds are pronounced shorter than vowels, even when consonant sounds are pronounced loudly, their sound is several times lower than vowels. Incorrect and clear pronunciation of consonants at the end of a word hinders the understanding of the meaning of the word. It is necessary to clearly demand from the choir the equal performance of the final consonants. In vocal choir performance, it is also necessary to achieve unity in the singing of consonants when moving syllables. Along with the pronunciation skills of choral performers, it is also necessary to develop their speech culture. Vocal-choral pronunciation is a whole complex, which is systematically connected with the vocal work of the choir.

In this regard, foreign expert Gordon Lamb expressed the following thoughts in Chapter V “Choral diction” of the book “Choral technicus”:

“First of all, it should be noted that the unity of text and music often leads to an orthoepic environment in which music has primary advantages. Authors of prose and poetry are not always satisfied with their own words, usually set to music, because in this harmony music comes to the fore, and the text becomes the background... Chores are the ones delivering the text to the audience. Text identification is achieved through the brevity, clarity of consonants, and correctly formed vowels... When a choir conductor is working on other tasks, work on pronunciation problems should also be carried out”.<sup>3</sup>

It is important to thoroughly familiarize choral performers with the piece being taught. The supervisor provides brief information about the history of the work being studied, its authors, and the content of the work. If there is an electronic

<sup>2</sup> Sh.T.Pirmatov “Vokal texnika asoslari” “Musiqqa” nashriyoti T-2011, 35 bet.

<sup>3</sup> Choral Techniques By:Gordon Lamb connexions Rice University, Houston, Texas<http://cnx.org/content/col11191/1.1/> 161, 179.

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recording of this work, it should be broadcast to students. This greatly contributes to the study and subsequent performance of the work, conveying its expressiveness, ideological content, and artistic image. To achieve the purity of musical phrases, intervals, and chords that create difficulties during the performance process, it is advisable to work separately. For students to better master more complex sections (intonation, diction) of the work, the conductor must prepare specific exercises in advance and overcome performance difficulties through them.

In vocal-choral music, words and music complement each other and create an artistic image. Since diction is the pronunciation of a specific word, it is also an artistic expression in performance.

The conductor-choreographer must regularly work on the pronunciation of consonants and vowels during the performance of musical works with the choir.

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