

TYPOLOGICAL STAGES AND SPECIFIC ASPECTS OF OPERA PERFORMANCE

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***Abstract:** Specific aspects of vocal performance in opera art, timbre, important stages in the singing process were explained practically and theoretically.*

***Keyword:** timbre, sound, vocalist, vocal, opera, recitative.*

The goal of vocal lessons is to achieve free, easy singing, flying, without tension of sound, clear expressive diction, bright, rich timbre. Some teachers in their work try to “set the voice” and pay much attention to the development of technology. For others, a figurative, artistic vision of performance is important. However, the main principle is the unity of technique and artistic process.

Knowing the methods of well-known teachers, you can compare them with your own principles, learn something interesting and useful for working with vocalists. There is no single methodology. Prominent teachers of the Italian school recommend using a "hard attack" in their work, and most teachers associate this attack with the appearance of nodules on the vocal cords. But in practice, many singers used the “hard attack”. And yet, it is necessary to decide which sound attack to use - “hard” or “soft” - based on the characteristics of the individual nature of the singer.

Vocal is the work on the way of vocalization of a piece of music based on the vocal qualities of the voice. More often, teachers are engaged in vocals, because working on voice production is a long and difficult path. Voice setting is the improvement of the necessary qualities of voice for the professional activity of an actor, singer, speaker. If the voice is naturally beautiful in timbre, then it is better not to interfere with its physiology, but to engage in vocalization. do. Therefore, it is better to use the terms "voice development", "voice education", "voice formation".

Well-known teachers recommend, firstly, to learn to feel muscular and stage freedom, to be able to trace your sensations during phonation and learn to control these sensations. M.I. Glinka, for example, wrote exercises to improve the flexibility of the voice, gave instructions to start developing the voice from the primary sounds that the performer sounds easily and timbre-colored, that is, from the sounds of the middle range.

There are many methods for developing the voice, they have a lot in common, but there are also differences. Therefore, the singer masters his instrument through certain sensations known only to vocalists due to internal vocal hearing. And the task of a vocal teacher is to teach the student to listen to the sound of his voice, to understand and control the nature of singing, to find techniques and methods that remove clips that interfere with performance, to cultivate vocal sensations and develop the necessary singing skills.

All forms of vocal music are embodied in the opera (aria, arioso, song, monologue, recitative, duet, trio, quartet, grand finale with chorus). Oratorio (from Latin I say, I pray) is a major piece of music for singers (soloists) of a choir and a symphony orchestra. They were usually written on dramatic and biblical subjects.

Vocal music is music in which the voice predominates, or is equal to the instruments, with accompaniment or a cappella.

Major genres are musical drama, oratorio, medium genres are cantata, vocal cycle, liturgy, choral concert, small ones are vocal miniature (song, romance). There

are also works in which the human voice is used as an orchestral part (The Nutcracker by P. I. Tchaikovsky), in which the voice participates, accompanied by a melody.

The opera combines in a single theatrical action: solo vocal, vocal ensemble, choral, instrumental music (symphony orchestra), dramaturgy, fine arts (decoration, costume), choreography (ballet). All forms of vocal music are embodied in the opera (aria, arioso, song, monologue, recitative, duet, trio, quartet, grand finale with chorus).

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