



INNOVATIVE WRITING STYLES IN CAMERA-VOCAL CREATION OF XXI CENTURY COMPOSERS

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Annotation: In this article, there are opinions about the innovative writing styles in the chamber-vocal work of today's composers. Also, the characteristics of the chamber-vocal genre and its place in the art of music will be highlighted.

Key words: Music culture, camera-vocal performance, genre features, Interactivity and Multimedia, Improvisation and Experimentalism, Hybrid compositions.

Introduction:

In modern music culture, the tendency to update genres more and more intensively is of great importance. At the same time, long-established forms with a rich history develop at the expense of innovation brought by the creator and do not lose their importance. The processes of changing musical genres are very complex and often involve recourse to "long-forgotten old ones", especially if their systematization has not been updated. This trend is observed, in particular, in the field of chamber-vocal music: "...mixed forms, proportions of elements with different combinations and proportions... they present a modern musical work.

Nevertheless, with a variety of historical modifications, any form of musical art, like most genres of chamber-vocal music, is built on a single basis - the natural properties of the human voice. Turning to the creative practice of the composer in the field of chamber-vocal and vocal-stage works is connected with the desire to focus on vocal expressive-emotional abilities and to distinguish the unchanging natural features of vocal music that are not dependent on era or style. 'liq. These are the invariable characteristics common to acclaimed masterpieces and yet-to-be-created vocal works. Cases of instrumental interpretation of voice are mainly found in chamber-vocal music.

A vocal work limits these potentials to the scope of the sound word rather than the written word. The verbal component of the vocal image includes two levels - subject-logical value and sound. The sound of the word determines the meaning of its phonetic and phraseological properties, which results from the basic properties of the prototype, such as the general phonetic color and the general nature of breathing. These features interact with the language tools of musical and vocal-technical complexes and carry an emotional load. Such a function of these elements does not imply the complete removal of the subject-logical meaning of the words, but determines the specific characteristics of its movement in relation to the vocal image. In this case, the question turns out to be relevant.

With the help of musical and vocal-technical expressive means, 3-5 important words are distinguished in the oral text of a chamber-vocal work or an opera aria, and their subject-logical meaning is presented to the listener. The rest of the words form more of a "phonetic context" than a coherent syntactic sequence. When creating a vocal composition, it is very

important to highlight the "key" words, because it is their configuration that will determine the configuration of climaxes in the melodic line and tssitura dramaturgy in the future.

There are many features of innovative writing styles in the chamber-vocal work of 21st century composers. Camera music (lat. camera - room) - musical works intended for performance in a small room for a narrow audience. It differs from the symphonic, concert, opera and ballet genres, which are performed in special places such as the Philharmonic Hall and the theater building. K.m. consists of examples such as sonatas, suites, miniatures, romances written for a solo performer or chamber ensemble (duet, trio, quartet, etc.); in it, subtle means of expression, lyrical and deep psychological situations occupy the main place. These techniques provide opportunities to develop chamber-vocal music in new directions, to use acceptable methods together with other techniques, to combine external expressions, and to open the way to study musical materials with new experiences. The following describes many innovative recording techniques in chamber-vocal work:

Interactivity and Multimedia: The concept of interactivity and multimedia is used a lot in the work of camera-vocal. In this method, vocals, orchestra, stage design, video projections, animations and other multimedia components are combined. This provides the concert with new and animated performances, making it possible to interact with hearing and seeing.

Hybrid Compositions: In chamber-vocal work, the hybrid composition style combines vocal music with other types of music. As an example, Tan Dun's creation "Water Passion After St. Matthew" together with the "Shanghai Symphony Orchestra" can be shown¹. It combines oratorio, classical choral and orchestral and traditional vocal works with modern art methods and historical musical instruments. You can get acquainted with the work through the following link: <https://youtu.be/enNodp3mtS4?si=2ub7sgJ9T9wCHFXh>

Improvisation and Experimentalism: Special attention is paid to improvisation and experimentalism in chamber-vocal work. As an example, the creations of Meredith Monk can be given. They combine traditional vocal techniques and musical instruments with new innovative techniques and include their own technique known as "extended vocal techniques". Bobby McFerrin, known as a well-known master of improvisation, also surprised fans with his style.²

Stage Concept and Field Mechanics: Stage concept and field mechanics are important in chamber vocals. In this way, scene design, currency, costume design, scene design, and application mechanics are combined. This helps to dramatize the vocal teachers' musical performances and enhance the interaction with the listeners.

It is important to provide a wide range of experiences in classical vocal creations of innovative recording styles, to develop music in new directions and to introduce more expressive and dynamic innovations. These styles are tailored to the purpose, chosen according to the characteristics of the concert and the level of importance..

¹ https://en.wikipedia.org/wiki/Tan_Dun

² <https://ru.wikipedia.org/wiki/%D0%9C%D0%B0%D0%BA%D1%84%D0%B5%D1%80%D1%80%D0%B8%D0%BD,%D0%91%D0%BE%D0%B1%D0%B1%D0%B8>

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