

Раздел 2. Музыкальное искусство

Section 2. Musical arts

UDK 78.07

DOI: 10.29013/EJA-23-2-8-14

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IMPORTANCE OF IMPROVING VOCATIONAL PERFORMANCE AND TECHNIQUE

Abstract

Purpose: Studying the development processes and specific features of vocal art as a discipline, improving students' vocal performance and technique.

Methods: comparative, theoretical-analytical, generalization.

Results: that pedagogues should pay attention to further improving the skills and talents of students in this subject, organize trainings in providing vocal techniques, control the acquisition of vocal skills.

Scientific novelty: in this article, for the first time, on the basis of the indicated methods, unique methods of improving pedagogical skills in teaching vocal art to students are determined.

Practical importance: The theoretical and analytical materials presented in the article can be used in scientific works and teaching processes. Helps in practical lessons to improve the technique of vocal performance.

Keywords: vocal science, vocal technique, vocal pedagogy, theory and practice, folk performance art, student skills, pitching, improvement of singing skills.

For citation: A.K. Kalliev. Importance of improving vocational performance and technique // European Journal of Arts, 2023, №2. – C. 8–14. DOI: <https://doi.org/10.29013/EJA-23-2-8-14>

Introduction

The emergence of art samples created by means of the human voice and intended to be performed by the voice is much older than instrumental music, and its history goes back to primitive times. Theoretical literature testifies that Italy is the center of European vocal art and historically the oldest. There is a concept of “ekslamat-sya” in old written sources. This term is hardly used now. It means “To make a sound first with force, and then to lower it sharply”. It was used to shape the sound in those times. Vocal is a unique type of musical art, which is primarily based on mastering the art of singing at a high level [1, 1115]. The forms of solo and ensemble performance

have been used since ancient times in the professional music art of the Middle East, particularly in Central Asia.

The simple form of performance appeared among the local working people on the basis of folklore music, and the professional form appeared much earlier in the cultural, entertainment and introduced Zoroastrian rituals of the palace. In Western European countries, the professional approach to singing first appeared through church music. In order to participate in church choirs, singers were required to sing with almost uncomplicated rhythmic fluency, maintaining clarity of tone and pitch. European vocal art developed mainly in the form of folk and cult songs. Folk performance art, church singing —

all this created the ground for the emergence of secular professional vocal art with its high vocal culture. The first historical representatives of vocal art are folk singers. The cultural development of each nation, regardless of which period it belongs to, is closely related to the achievements of this nation in the fields of economy, science, literature and spirituality. The spiritual development of each nation is first of all measured and appreciated by its contribution to the universal culture. From this point of view, the Uzbek people, together with other Central Asian peoples, made a great contribution to the development of world science and culture [2, 3].

Throughout human history, the executive voice given to man was believed to be given by God. It has always evoked a divine thrill, lust, and desire to possess it. Greater respect for performance and increased domestic interest led to the formation of vocal schools and new vocal techniques. But they cannot be called a method for the purpose of requirement. It was an attempt by the pedagogic side to find the way to the voice through the individual's sense of vocal perception. Each of them offered their own method as a great performer. At this moment, it was not about teaching the student, but about perfecting the possibilities of his voice and developing his natural qualities, and from the pedagogical point of view, a positive result is achieved by the teacher and the student feeling the vocals very close to each other [3, 3]. The subject "Vocal" is based on the further development of students' musical abilities and teaching the skills of the art of singing.

The Main part

The main goal of vocal science is to teach students of future vocal-choir performers and musical theater actors to voice, develop breathing skills, hearing ability, different ways of singing, ensemble, pronunciation problems, sing in different dynamic nuances through the means of vocal art. to arm knowledge and pedagogical skills with practical and theoretical foundations, to educate aesthetic and artistic tastes, and to teach and develop artistic performance skills. Vocal-artistic development of students' vocal abilities is organically combined with teaching them singing techniques. Also, acquisition of vocal skills is based on a number of didactic principles of vocal pedagogy such as systematization, consistency, from simple to complex, individual approach. The main task of the "Vocal" subject is to adapt the student's voice to singing from the first lessons and to introduce the voice apparatus to the creative process step by step. Edu-

cation and upbringing of students in the course of vocal lessons, preparing them to become well-educated, highly qualified specialists meeting world standards, developing them artistically, and teaching them vocal technique and its secrets are of great importance. In the course of these science lessons, not only the vocal performance, singing skills and musical abilities of the students are developed, but also continuous work is carried out to educate their spiritual-educational level, artistic-aesthetic taste. Vocal science is interconnected with such disciplines as music theory, solfeggio, harmony, polyphony, analysis of musical works, music history, piano, conducting, vocal ensemble. Vocal science has an important place in the field of science and art. This subject is very important for future vocal-choir performers and musical theater actors. The art of singing evokes deep aesthetic pleasure in people, unites them.

Cultivating the aesthetic and artistic taste of students through vocal art, continuously demanding work in developing their performance skills, introducing them to the works of Uzbek composers, vocal works of brotherly nations, as well as rare works created by foreign composers, singing in a professional style serves to form skills. Placing a voice means teaching a student to sing professionally. In this process, it is necessary to constantly work on the voice apparatus, range, sound power and a number of artistic tools. Vocal teachers must have excellent knowledge about the voice capabilities of boys and girls. It is necessary to follow a number of methodical guides in training the student's singing voice. It is very important to give them an understanding of the structure of the vocal apparatus before mastering vocal singing skills.

The human vocal apparatus is a complex musical instrument of its own, which surpasses all other musical instruments by its richness of colorful timbres and the ability to express extremely delicate music. A number of organs of the human body are involved in the formation of sound: mouth, nasal cavity, vocal cords, larynx, bronchus, lungs, breathing muscles, diaphragms. When producing sound, the above-mentioned organs follow the command of the nervous system. In the process of singing, they unite as one organism. One of the most important factors is giving students a series of instructions about the singing position. In this case, the student's height should be in a free position, the head and neck should be straight, the hips should be free and in natural movement. It is required not to compress the trace. Auditory perception is formed as a result of the activ-

ity of sound organs. Development of listening ability in a student is one of the most important issues, because the intonation clear singing of a song is very dependent on hearing ability [4, 8].

In order to properly form the voice, vocal lessons usually work on specific goals and tasks. In the form of separate muscle techniques, for example, breathing, opening the mouth, the ability to yawn, etc. are mastered.

All small tasks that are carried out separately must then be combined into a coordinated whole. These are part of future general skills. Work on vocal diction should be started from the first lessons. One of the best tools for developing diction is solfeggio, articulation-text exercises using proverbs, tongue twisters and reading poetry. Such exercises help correct language deficiencies and master different rates of diction. One of the important tasks of voice development is to teach the student self-control. Cultivating proper self-control should always be practiced during training, and it should be done very gently, carelessly, so that this sense of control does not become dominant and does not turn vocal training into technical exercises. From the beginning, the student should be taught to sing, to observe the vibrations, muscles, various physical and intellectual sensations that should be recorded in the vocal memory and hearing. The student should learn to evaluate his own singing and correct the shortcomings. Sound attack is clearly distinguished from the general set of actions during sound formation. When making a sound, it is easy to control it with the help of hearing, resonator, breathing and other senses. Working on parts should not be an end in itself. The process of forming a student's vocal and musical hearing can be conditionally divided into three stages. The first stage is to find the correct vocal activity of the vocal apparatus, the correct sound formation in some vowels and in a limited part of the vocal range. The second stage is to maintain and improve vocal and musical hearing abilities, to master various types of sound direction, to transfer the correct principles of the sound apparatus to the entire range. The third stage is automation, polishing and finding many options for work.

This is the stage of correct sound generation and direction leading to automatism, complete "freedom" of the voice apparatus and the ability to change the sound within the limits of correct sound direction. The next stage of formation of vocal and musical hearing is the stage of improvement. The main coordinations have

already been found, but they are still not clear enough, in a limited part of the range, not in all vowels, they are not embodied in words. Completing them requires the student's attention.

At this stage, the student is able to correctly distribute the movement (using minimal energy) to create the best acoustic qualities that correspond to the sound of a well-placed voice. Those who do not naturally have a strong voice and have achieved the desired result with exercises, know that this is an important stage, where less effort is required and the voice becomes more lively and well controlled. The main feature of this stage is the development of a defined connection to eliminate various obstacles while singing, as a result of which everything that hinders the process of creating the right sound is eliminated. Special attention should be paid to maintaining the formed vocal and musical hearing skills in the following lessons. At this stage, it is necessary to have constant instructions from the teacher, to achieve the quality of sound production, and to master the methods that should be used. The stage of identification of vocal-auditory skills and their automation corresponds to the strengthening of dynamic stereotypes in the brain. At this stage, skills are performed easily, smoothly, freely, without requiring much attention. The voice has all the necessary qualities, it sounds even and free in the entire range, which allows the student to calmly transfer the main attention to the content of the song. The functionality of the nervous system gradually expands, as a result of systematic training, the desired movement or sound is achieved.

The student, so to speak, "plays" with his voice, without going beyond the limits of professional sound. At the initial stages, it is necessary to cope with a certain monotonous sound, the modesty of dynamic and timbre nuances, the requirements of expressiveness of speech. Since the attention can be focused almost entirely on the performance of tasks at the considered stage, the teacher can use more complex musical material of lead singers with different voices for lessons [5, 56].

The methods of vocalization (vocal schools) are different, but they all rely on common principles and stages: development and improvement of breathing; acquiring concepts and skills of resonators, position, sound attack; mastering vocal techniques; is like working with a pronunciation apparatus [6, 37]. Vocal performance and technique in improvement performance skills professionalize importance is big.

Usually, “performance” includes a number of internal characteristics related to the interpretation of a musical sample, and these aspects have become important in practice as performance criteria. These include talent, knowledge, an all-round perfect voice, musicianship, accompaniment, storytelling, lessons, creativity, pronunciation, research, and constant practice. In the practice of music performance, only an artist who has these characteristics as much as possible will be able to perfectly interpret classical music samples. Composition is one of the integral parts of music performance. Usually, the musician is the performer and the first listener. That is, he presents his performance to his evaluator (expert) and to the fan only when it is acceptable to him. So, he is the first listener of uoz’s performance. The musician has a certain influence on the singing process by showing his skill in the interpretation of the instrument. In the process of teaching the main principles and methods of vocal music pedagogy, the science “Fundamentals of vocal art” has an important place, because it can give a practical understanding of the knowledge gained in the profession. In the process of teaching vocal art to students, all singer-teachers are based on four main principles:

1. The principle of sequence and continuity in education. This is a general pedagogical principle, which is based on the educational process from simple to complex. Continuity is necessary in everything — in the expansion of the singer’s range, in the complexity of the exercise, in the choice of repertoire, in the spiritual experience from lyrical to dramatic works (to the peak of feeling), the strengthening of the repertoire leads to the loss of voice. In training with students, one should be concerned about the quality of the sound, its pitch, vibration, and distance. It should not be allowed to strengthen the repertoire.

2. Artistic — unity of technical principles of music and vocals. To train a singer according to the rules, it is necessary to solve two problems at the same time: to build a performance apparatus — that is, to create a professional voice of the singer and to practice speaking in it. These two issues are carried out simultaneously and interdependently. It is a big mistake to think that in order to perform elementary performance of any, even the simplest skill, one must first master the processing of the voice, and then the mastery of performance.

3. The principle of separate approach. A singer is a unique musical instrument. Everything is very special. Immutable (dogmatic) instructions harm vocal peda-

gogy. Each student’s level of ability is different, because the strength and endurance of his voice depends on his personal character. In particular, it is necessary to know and pay attention to its spiritual characteristics, and not to exert too much spiritual influence on the voice. The student’s character is clearly manifested in all areas independently in the softness and breadth of the voice, strength, endurance, quality, and in talented, energetic, imaginative, willful young people. Therefore, the lessons should be conducted taking into account the above.

4. The principle of achieving regular perfection. This principle has been adopted for the last 15 years. If the student does not work independently, the knowledge given by the teacher in the training will not be useful to the student. In the final processes of education, special importance is attached to the independent preparation of the student [7, 12].

Vocal performance improvement with together vocal the technique is also correct progressive carry on it is necessary. By “vocal technique” we mean the interaction of all parts of the vocal apparatus during singing. The value, richness and timbre of the developing voice will be revealed during the lesson. Any music or musical phrase has its expressive content. Work on the work and its image is divided into three stages. The first is learning the music and words of the piece, the second is working on vocal technique, and the third is artistic processing.

A professional singer should have the ability to sing all emotions — anger, compassion, humor, mockery, caress, kiss, cunning, pain, bravery. The main goal of the performer is to be able to introduce the passions of the human world into the hearts of the listeners. The birth of a voice (even a classical voice) is an accident for some, and hard work for others. There are three styles of singing: open and closed, folk and classical (academic), and pop. Pop songs use folk tunes and jazz elements. This genre covers many singing directions. Performance in the direction of jazz means, first of all, a high level of feeling of rhythm and harmony (harmony of notes), at the same time, the movement of the voice and improvisation. In jazz-oriented songs, one should be able to feel the shape of the piece, change it, but not deviate from the desired harmony, to demonstrate the musical phrase. In addition, improvisation in cooperation with musicians is not without purpose. The singer must have vocal technique, that is, he must be able to freely control his voice.

Pop vocals differ from academic vocals in that the sound is more natural and open. However, in the pop

genre, as well as in the academic field, singing skills, position and pitch of the voice have an important place [8, 15].

Another element that requires special attention in the improvement of vocal performance and technique is paying special attention to the harmony of voice and tone. Ashula's performance, as we know, is based on the proportional interpretation of words and melody, each of them being expressed with a separate approach. Naturally, the musical melody that arises in the complex of sounds has its own meaning. Instead, the word associated with it also expresses an important idea. In fact, since time immemorial, the melody has been attached to the word. In this process, the idea of the word was also the basis of the melody. And the singer should reveal both factors by singing the hidden content in voice interpretation, while ensuring the unity of melody and words. It should be recognized that its level and importance depend on the interpretation of the work. When performing the spoon, great importance is attached to the clear and correct pronunciation of the word. Accurate pronunciation is one of the most important means of artistic expression in elucidating the content of music [9, 98].

There are a number of musical and literary elements based on the harmony of words and melody, and it is very important for a singer or hafiz to know this and interpret these sciences artistically. This process is related to each performed movement of the singer's interpretation. Starting with one sound, the relationship of sound in all aspects of the movement of the melody is important and of particular importance. That is, to show that intervals, intervals and further actions of musical sounds have special meanings in the performance, starting from sounds and syllables, up to words and sentences. Each movement of the sounds has a certain meaning. The singer brings the work to life by approaching it creatively. So, the formation of the style is born on the ground of interpretation of words, melody and performance.

It is important in voice interpretation that the singer understands the inner world of each work, prepares for its image, and can create this image as imagined by the creator in showing the essence of the performance. At the same time, in order to demonstrate the capabilities and quality of the voice, first of all, he should listen to his own performance and perceive it correctly within his knowledge. This process includes a number of specific features that are important factors in the art of music, especially in playing instruments and singing, and are directly related

to performance. Performance is considered to be a necessary factor in entering the spirit and image of the work and showing one's potential:

- Completion of text sentences in performance;
- Structural fluency of melody structures;
- Word divisions;
- Phrases of pieces of musical melody;
- Resting processes are pauses;
- Breathing space styles;
- Techniques of lengthening sound extensions in music;
- Accurate return of metro-rhythmic structures below;
- Below is a sequence of certain pieces at a different height;
- Punctuation marks in spoken text;
- Cadence cycles of the work.

Below is the return of metro-rhythmic structures with changes. If the singer takes into account the qualities noted by the author and follows them as much as possible, the performance of the singing factor will find a perfect expression in terms of the essence of this process in every way. Individually, each of the important qualities in performance has its own importance. Because, in expressing the general idea of the work, the content of music and words, their interpretation by means of melody, the rhythms and dynamics of the development of the melody. The beginnings and endings of each melody and phrase, the harmony of the metro-rhythmic aspects of the melody, are aspects that represent the level of the singer's knowledge and capabilities. All the features in this process are musical factors necessary to express the inner and outer world of the work in harmony. It is obvious to everyone that the interpretation of a musical work, apart from words and texts, is subject to its own internal laws.

Conclusion

These regularities are characterized by aspects explained by sound, line, style structure, constant sounds and structural forms of melody. This process is actually "execution". Usually, each piece of music moves in a certain sound line system. The extent to which movements are expressed comes to life in the interpretation of the composer and, moreover, the performer. Performance orientation is based on the interrelationship of sounds in the composition of the structure. However, in this connection, it is very important that each piece of melody, sentences are separate, and within the framework of the work, the

sentences are composed as a whole, and that the main and secondary sounds of the sound line are proportionally composed. In this sense, folk and classical art genres have their own unique composition. In the performance of folk music, especially in the types of performance based on *badiahaguy*, free interpretation, the composition of the work undergoes a change, albeit partially. However, the static sounds that form the main system of the component are embodied based on the static sounds in motion, their development process and aspects of completion. This is definitely the basis of the executive structure [10, 28]. The human voice can express what an instrument cannot, that is, a singer can be a person, an instrument, and a musician at the same time [11, 3]. For this, it is necessary that the teacher's explanation tools are appropriate, clear and clear, suitable for children's vocabulary, and vocal exercises and songs are suitable for their voice and singing skills. In learning music literacy, awareness and activity facilitate the correct knowledge and mastery of music theoretically and practically [12, 20]. When conducting vocal training with students, the following is necessary:

- Taking into account the psycho-physiological characteristics of students:
- Observing changes in pitch and range:
- Avoidance of accelerated and continued execution:
- Teaching students to be careful with their voice [13, 8].

That's why we are conducting scientific and practical research on the importance of improving vocal performance and technique we witnessed that this creative-pedagogical process cannot be analyzed in the same way. Because when a vocal performer becomes a person, the physiological and psychological characteristics of people cannot be considered the same. Each performer has his own characteristics and skills.

Therefore, in order to improve vocal performance and technique, first of all, correct practical and theoretical developments, skills and training recommendations are needed. This requires our musicologists to conduct new research on improving vocal performance and technique.

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