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DEVELOPMENT OF ACADEMIC SINGING SKILLS AMONG STUDENTS OF HIGHER EDUCATIONAL INSTITUTIONS

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Abstract

The article focuses on the development of academic vocal performance skills in university students, emphasizing technical aspects. The study provides a detailed examination of key elements of vocal training, including the development of breathing techniques, improvement of sound production, work on intonation accuracy, dynamic transitions, diction, and articulation. The importance of an individualized approach, regular practice, and pedagogical guidance in shaping professional vocal abilities is highlighted. The article underscores the significance of a comprehensive approach that integrates physical training, the study of musical material, and the development of psychological resilience to achieve a high level of performance mastery.

Keywords: *academic vocal, development of breathing techniques, mastery of voice, breathing, diction, articulation and musical interpretation, music education*

Introduction

Academic singing occupies a significant place in music education, forming students not only technical skills, but also an artistic worldview. One of the key tasks of training is the development of performance techniques, including mastery of voice, breathing, diction, articulation and musical interpretation. Despite a significant amount of research in the field of vocal training, the issue of effective formation of academic performance skills among students remains relevant. This article discusses the main aspects of performance technique and approaches to its development in the context of the educational process.

Vocal exercises have been introduced into the learning process, simplifying the student's path in expanding the vocal range. These exercises, in turn, solve several other important problems, such as: low posture, poor closure of the vocal cords, short breathing, tightness of the jaw and larynx. With proper performance of these tasks, the future vocalist-teacher will be able to increase his vocal capabilities, including providing competent performance and academic vocal training.

Most often, it is not enough for a student to describe in words the anatomy of the vocal apparatus and respiratory system. It is necessary for the teacher to simultaneously visualize his lectures with the help of media

materials for a more competent presentation of his knowledge. This combination of information delivery brings more effective results.

Method

The following methods were used in the course of the study:

1. Literature analysis – the study of modern methodological approaches to vocal pedagogy and performance techniques.

Literature should be selected individually for each student. In particular, the student's capabilities and abilities should be taken into account. The situation implies taking into account the age, vocal training, vocal range, physiological characteristics, as well as psychological aspects of each student.

After selecting the literature, the stage of in-depth study begins. If this is a particular aria, it is necessary to read the libretto of the opera where this aria is performed. After that, the audio and video analysis of this opera begins. It is necessary to listen and watch several dozen of the best variations of this aria and systematically listen to them during the learning process. It is of particular importance to follow all the rules and instructions of the composer when performing.

1. Observation is the fixation of pedagogical methods and learning strategies used by vocal teachers.

During the training process, the vocal teacher must demonstrate all the vocal techniques that the student cannot perform on his own. The student needs to carefully observe the process of performing a piece of music and perform vocal techniques, and in the future assemble the entire "puzzle" into a single piece and perform a piece of music. In the learning process, the teacher, in turn, must continuously point out the nuances of performance that the student cannot independently determine.

2. Student survey – identification of the most common difficulties in mastering vocal technique.

By no means does this technique generalize the problems of students in singing and does not imply putting them in one frame. But there are moments that 80% of the time occur to students, and they have one root of the solution. It is necessary to survey such problems and find common

solutions for them. In the case of a vocal teacher, the solution to such problems is vocal exercises (singing), a detailed anatomical description of the vocal apparatus using visualization of the respiratory organs and respiratory tract.

Breathing is one of the most important processes in our lives. Throughout the day, throughout our lives, we inhale air to provide oxygen to the cells of the whole body, and then we remove carbon dioxide from the lungs to rid the body of waste generated as a result of cellular activity. In addition, breathing is the source of energy that sets the vocal folds in motion, creating sound. In order for this to happen, we do not exhale normally, but change our breathing so that we can reproduce stable speech and song sounds. Although by breathing we often mean the flow of air entering and exiting our body, in reality we breathe not by doing something with the air, but by changing the size of the chest. By increasing and decreasing the space in the chest cavity, air enters and exits the chest through the nose or mouth. This simple exchange of air is what we call breathing.

3. Practical approbation – the implementation of the proposed methods in practice and the analysis of their effectiveness. Taking into account the individual characteristics of the vocalist, his technical level and artistic interpretation, which allows us to identify the strengths and weaknesses of the techniques, as well as identify ways to optimize them to improve vocal skills.

Practical testing of academic vocal techniques allows not only to test their performance, but also to adapt them to the individual characteristics of each performer. After all, the same technique can work in different ways depending on the age, physiology and level of training of the singer.

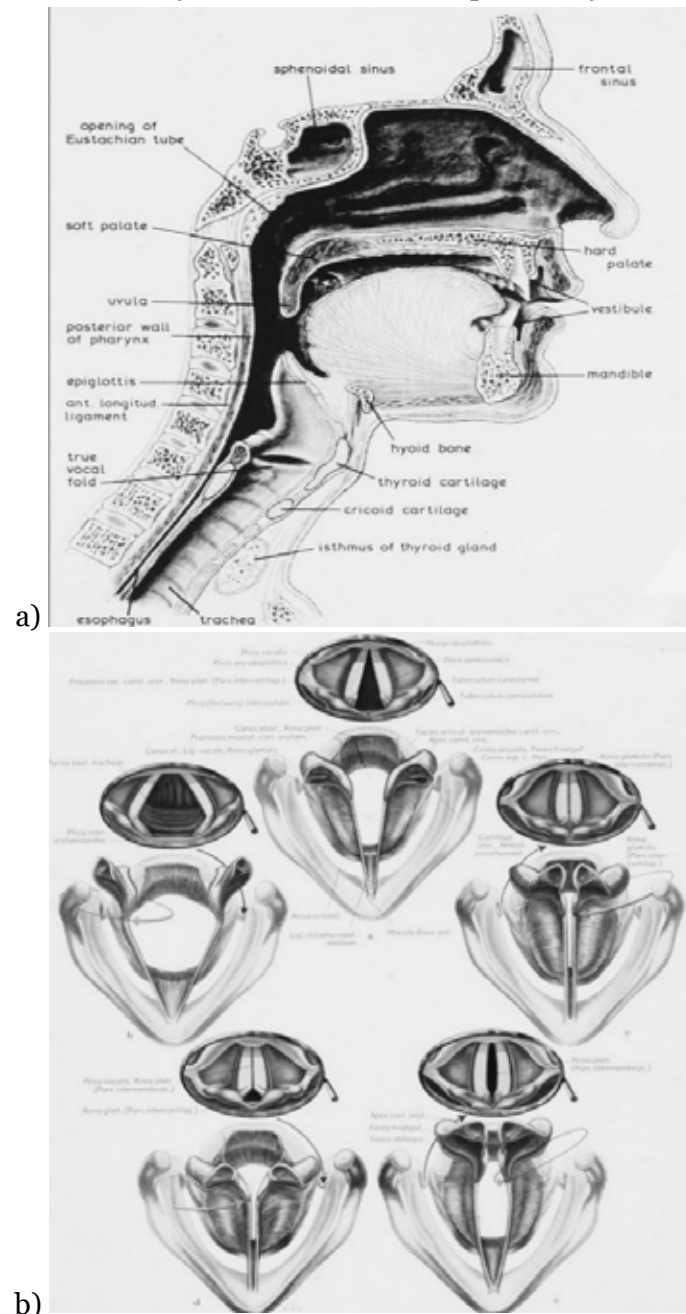
It is important not only to study the methodology theoretically, but to test it in real conditions. This is the only way to objectively assess how much it really helps to improve breathing, resonance, articulation, and other aspects of vocal performance.

In addition, practice allows you to identify the weaknesses of the methodology and make adjustments, making it more effective. In academic singing, not only technique is important, but also artistic expression. Therefore,

approbation helps to understand how a particular technique affects the interpretation of

works, the emotionality of the performance and the overall stage presentation.

Figure 1. a) *The structure of the voice box.* b) *The process of closing the vocal cords*



It is also worth considering long-term results. Sometimes the technique has a quick effect, but over time it may not be as useful or even harmful to the voice. Therefore, it is important to monitor the development of vocalists in dynamics to make sure that the technique really contributes to their professional growth.

Results

The study revealed the following key aspects:

1. Breathing technique. More than 70% of students face difficulties in mastering breathing exercises, which leads to tension of the vocal cords and a decrease in sound quality. The proposed method focused on the combination of diaphragmatic and thoracic breathing, which improved respiratory control in 85% of students.

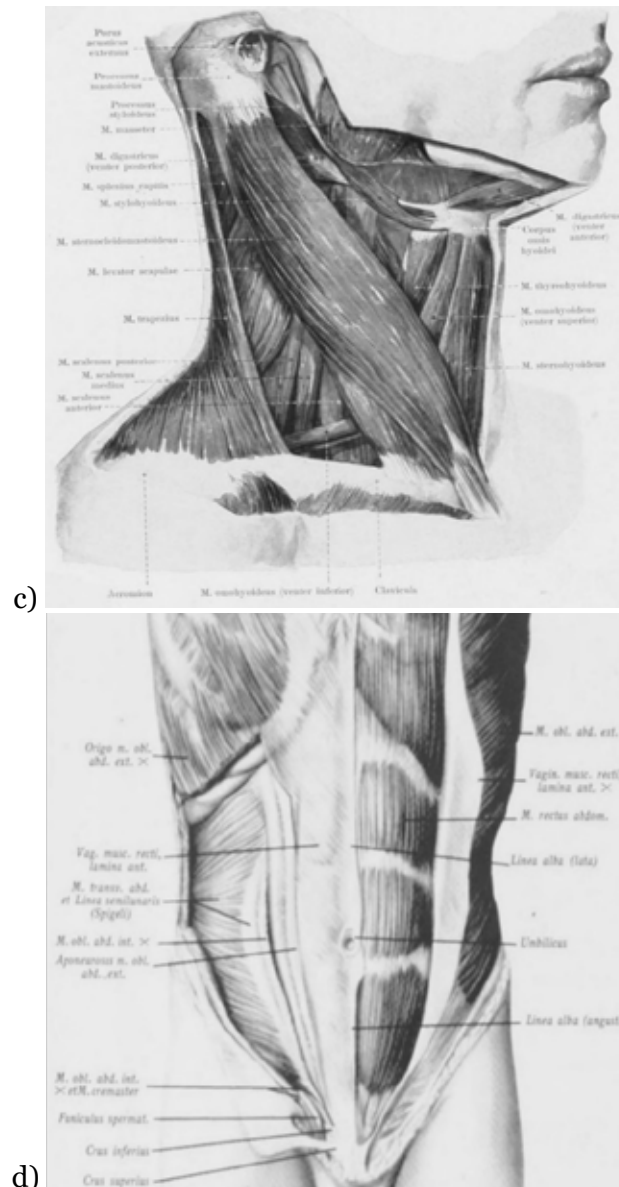
2. Diction and articulation. Fuzzy diction caused a decrease in the expressiveness of performance in 65% of the participants. The introduction of articulatory gymnastics

helped to increase the clarity of pronunciation.

3. Singing and vocal flexibility. Daily chants, including scales, arpeggios, and in-

terval jumps, allowed students to expand the range and improve intonation accuracy.

Figure 2. c) *The structure of the neck muscles.* d) *The structure of abdominal muscles*



Musical interpretation. The work on the interpretation of the text and the dynamic palette of the works improved the performance expressiveness. 90% of the students noted an increased interest in interpretative tasks.

Musical interpretation plays a key role in revealing the artistic image of a work. Deep work on understanding the text, intonation and dynamic palette allowed the performers to better convey the emotional content of the music. As a result, 90% of the students noted that their interest in interpretative tasks had

increased significantly, and their performing expressiveness had become more conscious and expressive.

This indicates that conscious immersion in the artistic intent of the work not only develops the musical taste of the performers, but also forms a deeper connection with the performed material. Working on the nuance, phrasing, and emotional content of the performance, the students became more attentive to the details, which had a positive effect on their stage confidence and ability to interact with the audience.

In addition, an increased interest in interpretive tasks indicates an increase in motivation for independent work. Students began to show more interest in finding their own artistic solutions, experimenting with different approaches to presenting a work and striving for a more expressive sound. This process not only develops performing skills, but also forms an individual style and artistic freedom for vocalists.

Discussion

The results showed that an integrated approach to the development of performance techniques contributes to a significant improvement in students' singing skills. Special attention should be paid to the gradual complication of exercises and an individual approach. Comparison with previous studies confirms that the integration of breathing, diction, and interpretive elements is the most effective strategy. However, there remains the question of introducing digital technol-

ogies (for example, vocal simulators) to further improve the learning process.

Conclusion

The development of academic singing skills requires a systematic approach focused on improving breathing techniques, diction, articulation and interpretation. The proposed methods, based on an integrated approach, have proven their effectiveness in the context of music education. Future research may focus on integrating new technologies into the learning process, which will create even more flexible and personalized approaches to teaching academic singing.

The best sayings, and despite the most and not the most educated people, they could not and could not predict the most spiritual progress and not only. They just couldn't predict it, despite the most cultured rules. Extracurricular reading tells us what, and despite the most productive thinking and despite such moments, we will not be able to do it.

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