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## VOCALIZE IN VOCAL ART: ORIGIN, DEVELOPMENT, AND SIGNIFICANCE

*Ismoilova Mahbuba Elamonovna*<sup>1</sup>

<sup>1</sup> State Conservatory of Uzbekistan

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### Abstract

The article examines the genre of Vocalize in musical performance, its origin, evolution, and significance. Initially used as a tool for developing vocal technique, vocalize gradually gained independent importance in academic music, becoming a full-fledged piece performed in concert programs. Special attention is given to the etymological aspects of the term “vocalize” its role in various vocal schools, and its significance in the development of vocal mastery.

**Purpose:** To determine the historical development and significance of the vocalize genre in musical performance, as well as its influence on the formation and refinement of vocal technique.

**Method:** The study employs a historical-analytical method, which includes the analysis of literary sources, musical works, and pedagogical practices related to the use of vocalize in the training of vocalists.

**Result:** Definition and origin of the term “Vocalize”, functions and significance of Vocalizes in vocal art.

**Scientific novelty:** The study systematizes information on the origin and development of the vocalize genre, reveals its multi-level typological structure, and emphasizes its significance not only as a technical exercise but also as an independent artistic work in academic music.

**Keywords:** *Vocalize, vocal technique, musical performance, vocal pedagogy, music history, vocal art*

### Introduction

A Vocalize holds a special place in vocal performance, representing the rendition of a musical piece without words, most often on a single vowel sound. Initially, vocalizes were used as a means of developing vocal technique; however, over time, they gained independent artistic value and became an integral part of academic vocal art. Despite their widespread use in vocal pedagogy and

concert performance, the essence, functions, and artistic significance of vocalizes require detailed study. This paper is dedicated to analyzing the role of vocalizes in vocal performance, their evolution, and their significance in various musical traditions.

### The Main part

1. Definition and Origin of the Term “Vocalize”. “The term “Vocalize” originates from

the Latin word “vocalis”, meaning “vowel sound,” “sounding,” or “melodious.” Various sources interpret this concept differently: some researchers consider the Vocalize as an exercise for voice development, while others view it as an independent musical genre” (Keldysh.Yu.V., 1973, P. 114). According to encyclopedic definitions, a Vocalize is the performance of music on vowel sounds without words, used both for training and concert performance.

2. Functions and Significance of Vocalize s in Vocal Art. The Vocalize serves several key functions:

- Pedagogical function: Develops breath control, expands vocal range, improves articulation, and enhances intonational accuracy;
- Performative function: Shapes expressiveness in vocal performance and ensures control over the voice;
- Compositional function: Utilizes Vocalize s as independent artistic works.

Various composers have created Vocalize s as concert pieces (for example, “Vocalize” by S. Rachmaninoff, “Concerto for Voice and Orchestra” by R. Gliere, and “Vocalize” by V. Uspensky). These works go beyond mere vocal exercises and demonstrate a high artistic level.

3. Vocalize as an independent musical genre. Vocalize has gradually evolved into an independent musical genre with its own structure and expressive means. It is used both in academic music and in folk traditions, such as Uzbek music (in the forms of “khang” and “zamzama”). Particular attention has been given to Vocalize s in the Italian and French vocal schools, where they have served as a tool for refining vocal skills.

4. Vocalization as an Artistic Device. In addition to Vocalize s as independent musical pieces, there is also the concept of “vocalization”—a technique in which a single syllable (such as “a” or “o”) is sustained over multiple notes. This technique appears in arias and choral works (for example, in the music of Mozart, Glinka, and Tchaikovsky) and enhances the expressiveness of the performance.

Vocalize s in performance practice over the course of history, the concert vocalize has developed distinct typological characteristics. On one hand, it retains the structural elements typical of the genre, while on the other, it exhibits unique features related

to its function as a form of artistic expression in concert practice. A concert vocalize is performed by a professional singer who combines the skills of an interpreter, a stage artist, and a creative performer with high artistic potential. The aesthetic framework of a vocal “concert” is based on the principles of solo performance, making the vocalize an ideal tool for refining a singer’s vocal abilities. The balance between the vocal and instrumental capabilities of the voice is closely linked to the intonational and lexical features of the vocalize, which are revealed through articulation and phrasing. These elements enable the vocalist to shape musically rich and meaningful phrases within the framework of “wordless” music. However, the thematic integrity of the melody complicates the articulation process, making expressive pronunciation of the melody, phrasing, and dynamic nuances particularly important in concert Vocalize s. The diverse and complex combinations of phrasing techniques help to harmonize vocal and instrumental elements, enhancing the overall artistic expression.

In addition to physiological characteristics, the vocal sound must transform into an expressive vocal tone, acquiring intonational and speech-like expression as well as emotional intensity. The absence of words grants the singer the ability to convey their inner state solely through the voice – ranging from the interpretation of the composer’s intent to its artistic embodiment in vocal tone. Most examples of concert Vocalize s are written for a high female voice.

The concert vocalize “Arietta” by Boris Fyodorovich Giyenko plays an important role in vocal pedagogy as a significant didactic piece aimed at developing and strengthening the middle vocal register. The Vocalize is primarily intended for basses and baritones and is composed in the key of C major (C-dur), with a tempo of “andante con moto” and a 4/4 time signature. Its performance contributes to the development of the singing voice not only from a technical standpoint but also in terms of expressiveness.

The choice of key, C major, facilitates work with the middle register and enriches the timbral quality of the voice. Rhythmically, the piece is written in a 4/4 time signature, providing the singer with stability in performance.

However, the shift to 3/4 in measures 13–15, followed by a return to 4/4, enhances rhythmic perception and interpretative flexibility. These changes require the singer's focus and precise rhythmic expression. The dynamic palette of the piece includes markings such as "crescendo" (gradual increase in volume), "diminuendo" (gradual decrease), "mezzo forte" (moderately loud), "ritenuto" (rit., slight slowing down of tempo), and "andante con moto" (moderately fast, with motion). Their application contributes to the development of both expressiveness and technical mastery in the singer's performance.

"Crescendo" and "diminuendo" allow for gradual changes in volume, enhancing the quality of sound production. Dynamic nuances enrich the timbre, while "ritenuto" helps the singer emphasize subtle tonal details and add expressiveness to individual notes.

The Vocalize is rich in "legato" markings, requiring smooth, connected execution of notes. This demands breath control and the development of continuous sound. Proper breath management ensures not only tonal stability but also fluidity in performance. When working with this vocalize, the teacher should focus on phrasing, articulation, and correct breathing techniques, which contribute to the expressiveness of vocal interpretation. B. Gienko's Vocalize is performed with piano accompaniment, which facilitates the harmonic blending of the voice and instrumental support, enhancing the music's expressiveness. The piano part plays a crucial role in shaping the performer's musical taste, enriching the voice with new overtones, and activating timbral coloration. The orchestral style of piano performance supports the

singer, expanding the expressive potential of their voice.

### Discussion

Analyzing the role of Vocalize s in vocal art, several key aspects of their application can be identified. First, the vocalize remains an integral part of vocal pedagogy, helping singers develop technical mastery. Second, it serves as an important tool of artistic expression, as evidenced by the wide range of compositional interpretations of this genre. Finally, as an element of performance art, the vocalize retains its relevance in contemporary vocal practice, acting as a bridge between tradition and innovation.

Thus, the vocalize plays a significant role in vocal art, combining pedagogical, performative, and artistic functions. Its study and application remain essential for the professional training of vocalists and for expanding the expressive capabilities of the singing voice.

### Conclusion

In conclusion, the genre of the vocalize is an integral part of vocal performance art, playing a crucial role in the development of various vocal schools and musical pedagogy. The Vocalize serves as an effective tool for expanding vocal range, controlling breath, and improving intonational accuracy in singers. Moreover, due to its expressive potential, it deserves special attention not only as a means of developing vocal technique but also as an independent artistic work. For this reason, the vocalize continues to be actively used by both performers and composers, making a significant contribution to the evolution of musical art.

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Contact: ismoilovamahbuba@gmail.com