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## GENRE OF POP AND JAZZ VOCALIZES IN THE WORK OF DILOROM AMANULLAeva

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### Abstract

Vocalization, as one of the genres of vocal music, occupies an important place in the professional training of pop singers, contributing to the development of the singing voice and the development of the basic elements of vocal technique. Within the framework of this article, special attention is paid to the comprehension and in-depth analysis of vocalizes No. 15, 21 and 23 by the composer Dilorom Amanullaeva, as a result of which unique stylistic features inherent in modern jazz vocals are revealed. Aimed at mastering the cantilena, developing the flexibility and mobility of the voice, sound dynamics, mastering melismas, pop-jazz vocalises by D. Amanullaeva are a necessary component of the educational process of pop vocalists, contributing to the formation of a unique performing style and broadening their artistic horizons. The compositional features of these works demonstrate the originality of D. Amanullaeva's approach, revealing a rich palette of expressive means, which is demonstrated in specific examples.

**Keywords:** *composer, creativity, style, genre, pop-jazz vocalization, pop vocals, interpretation*

Dilorom Amanullaeva is a prominent representative of the composition school of Uzbekistan, whose work embodies the harmony of tradition and innovation. Laureate of republican competitions, Honored Worker of Culture of Uzbekistan (1996), holder of the Order of "Dustlik" (1998), Honored Artist of the Republic of Uzbekistan, Professor – all these high titles and awards are evidence of Dilorom Amanullaeva's many years of tireless work, high professionalism and significant contribution to the development of the culture of the republic. Her works, represented by an amazing variety of genres, amaze

with the depth of the artistic concept, the meaningfulness of artistic forms, the emotional richness and originality of the author's interpretation shown by D. Amanullaeva.

As a prominent representative of the composition school of Uzbekistan, she made a significant contribution to the development of both symphonic and chamber music. Symphonies, including for a cappella choir, soloists, flute and doira, concerto for piano and orchestra, "Suite for strings, percussion and piano", "Turk halq kuylari" for the folk instrument orchestra "Sogdiana", quartets "In Memory of B. I. Zeidman", "Pamir Sketches", odes, choral

cycle “Rubai of Khayyam”, sonatas, “Children’s Album”, “Samarkand Pictures”, “At the Ruins of Bibikhanum”, “Stars of Ulugbek”, music for the cartoon “Flower Song” – this is not a complete list of works, in which the composer masterfully combines the compositional features of folk music with classical forms. Filled with bright national flavor and melodic sophistication, they resonate not only with the Uzbek audience, but also with foreign audiences. Musicologists still continue to scrupulously analyze the features of the harmony, form and melody of D. Amanullaeva’s works, identifying new features.

Vocal music is an integral part of D. Amanullayeva’s creative heritage, which brought the author popularity and love from listeners. D. Amanullayeva’s arsenal includes more than three hundred songs for adults and children, among which there are many real masterpieces. The uniqueness of the composer’s creative approach is manifested in the variety of themes and genres.

In her songs, D. Amanullayeva refers to eternal values: love, homeland, friendship. These are lyrical, dramatic, patriotic songs that are heard at concerts, government events and holidays, and also play a significant role in the educational process.

For example, the collections “Alifbe qo’shiqlari”, “Topishmoq Aytishi” and “Topishmoq qo’shiqlari”, addressed to preschoolers and schoolchildren, have become fundamental in the country’s music education. The songs included in them help young musicians understand and experience the peculiarities of the musical culture of their native land. D. Amanullayeva is also actively developing the hymn genre, creating works that can unite people and inspire them to new achievements. Such opuses include “Tashkent Madhiyasi” with lyrics by I. Zhiyanov, “Teatr Madhiyasi”, “Hymn of the Kurash Association” with lyrics by N. Narzullaev and others.

Issues of education of pop performers and training of highly qualified specialists become priorities during the leadership of the department of “Pop Singing” at the State Conservatory of Uzbekistan.

A unique combination of vocal, compositional and pianistic abilities, as well as many years of experience as a teacher-vocalist, inspired D. Amanullaeva to create a collection

of “Pop and Jazz Vocalises.” D. Amanullaeva’s approach to this new genre for Uzbek pop music is truly creative.

She considers vocalizes not only as educational materials for the development of vocal skills, but also as artistic musical samples that shape the aesthetic perception and thinking of pop artists.

Each vocalize, dedicated to an outstanding artist, is made in a specific style and includes various vocal and technical techniques necessary for the development of skill and culture of performance, which also opens up new horizons for individual self-expression. This is what determines the uniqueness of vocalizations. The uniqueness lies in the fact that vocalizes serve as a reliable basis for training highly qualified specialists, forming new approaches to the training and perception of pop vocals. All this indicates that D. Amanullaeva is not only a teacher, but also a real innovator in the field of pop art.

Vocalise No. 21 (2012) is dedicated to Ella Fitzgerald, an outstanding jazz vocalist whose repertoire was distinguished by the breadth of its genre range. D. Amanullayeva subtly penetrated into the peculiarities of the singer’s vocal style, capturing and conveying its nature and expressive features of performance. The basis of the vocalization is a jazz waltz, correlating with a characteristic three-beat rhythm. This creates an image filled with emotional elation and depth of feelings experienced. The thematic basis of the vocalize is represented by an expressive cantilena melody, which develops variably throughout the work. This excludes bright contrasts and noticeable comparisons in compositional drama. The colorfulness of the sound is due to the colorful harmonic accompaniment, represented by tart dissonant chords, colored by the juxtaposition of different tonal spheres. In the first section, the lyrical theme, based on the improvisational transformation of the thematic grain and its varied re-statement, attracts the attention of listeners with deep emotionality. The mode of intonation content is noted for its originality. Here it should be noted the dominance of VIH and VIIH of low steps, which recalls the features of the blues mode. In addition, in this way the composer anticipates the tonal development of the second section of the vocalise. Structurally,

a clear periodicity, manifested in the repetition of constructions, is indicative.

In the middle, development is intensified through the sequencing of thematic material, which enlivens the melodic movement. Octave changes in the melody help expand the range. Tempo slowdowns at the end of phrases – **ritenuto** – are a striking means of expression.

The climax is achieved by intense dynamic tension, caused by a complex of all expressive means – alternation of small fractional durations (triplets) and long notes, which increases the pulse of movement, chromaticization of bass voices, emphatically jazz harmonies, including polyphonic chords of tertian structure, growth of volume dynamics – emphasizing expressiveness and richness sound of a given compositional stage of development.

In the final section there is a return to the original tempo (**Non troppo, con anima**), accompanied by a gradual dynamic decay, which creates the effect of the theme fading away in a high register in **pp**.

The culture of jazz performance, necessary when performing this vocalization, involves the disclosure of a rich spectrum of emotions, which requires the possession of a strong voice of a wide range, the ability to sing in various registers, maintaining purity of intonation and identifying subtle nuances of sound that emphasize the lyricism of the music.

Vocalise No. 23 (2012) is dedicated to the blessed memory of Whitney Houston. One of the successful vocalists in the history of popular music, W. Houston had a magnificent voice and a powerful vocal apparatus, mastering a wide sound spectrum, and performed works in the genres of soul, pop and rhythm and blues.

D. Amanullaeva conveys with great subtlety the mood and features of W. Houston's vocal style. The composition is unique due to the contrasting combination of different parts: **Moderato tranquillo (G dur)** – **Grave (B dur)**.

The first part has a calm and peaceful mood. In the instrumental section that precedes the introduction of the theme, its intonations are formed. The performance demonstrates the characteristic features of the soul genre, captivating listeners with its sincere and intense emotionality. The theme is based on an improvisational version of

the main motive, a constant variation of one chant in the melody. The vocal part is quite complex from a rhythmic point of view, involving a characteristic syncopated pattern. The harmony is also unique, and with the predominant key of **G dur**, the emphasis is placed on the low VI, which prepares the transition to the second movement and indicates the influence of the blues mode.

The dynamics increase (from lines 11–16) and reach a climax on the tonic **B dur**, which in these conditions performs the function of III<sup>n</sup> in relation to the main pillar, smoothly transitioning to the second part of the vocalization. The colorfulness of the low degrees of a major-minor character contributes to a particularly colorful sound.

The use of motifs from W. Houston's song "I Will Always Love You" is interesting, which emphasizes the power and expressiveness of the performance. A gradual decrease in emotional intensity and a return to the theme of the first movement at **Tranquillo** tempo completes the composition with a calm sound.

The interpretation of this vocalization requires the manifestation of artistry, an emotional display of feelings when recreating the semantics of two different parts, expression when performing the culminating section of the composition in a high tessitura, which, in fact, is what distinguishes W. Houston's style of singing.

Vocalise No. 15 is designed in a different style, demonstrating the author's work with a classical model. As D. Amanullaeva emphasizes, the collection includes vocalises dedicated not only to famous singers of the world stage, but also to musicians who had a significant influence on the creative development of D. Amanullaeva as a composer, among whom V.A. stands out. Mozart.

Created in the spirit of the Viennese classical tradition, this vocalise attracts attention with its sincerity, elegance and clarity of texture.

From a compositional point of view, the vocalise is structured into three parts with a characteristic squareness of sections, each of which is closed by functionally defined cadences. The melodic line, marked by the expressiveness and flexibility of its intonation structure, is formed into two-bar phrases. With further development, the thematic grain is updated, gradually expanding in range.

The predominant diatonicity with soft vibrations of related tonal foundations, due to the flexibility of their transitions between each other, brings freshness to the overall sound color, contributing to the brightness of the sound. The accompanying voices in the characteristic clear rhythmic movement of the bass-chord in a light staccato support the melody and contribute to the convexity of its relief.

The middle section of the vocalization stands out for its exquisite precision. Its basis is the sequential development of the melody, which requires careful organization of dynamic rises and falls as it moves towards the climax. The style of the Viennese classic is characterized by the interaction of vocal and instrumental parts, song and dance rhythmicity, clearly reflected in the contrasting ratio of smooth, progressive intonation movement and expressive, light leaps in a refined technique on **staccato**, which is masterfully realized by D. Amanullaeva.

Syncopations during the transition to the reprise introduce a jazz flavor into the sound, and chromaticisms in the Mozart style, interspersed in the structure of the melodic line, enrich the harmony, giving novelty and expressiveness to the fundamentally diatonic modal structure. In the final vocalize bars, a new shade is introduced into the sound by the color of the VI stage of the main tonality, forming a short-second comparison of triads, expanding the range of expressive shades, which is important to take into account when performing. The charm of the music of this vocalize is explained by the unique features of the harmonic texture,

the clarity of the melodic lines and the clarity of the metro-rhythmic movement.

The composer's vocalizations serve as striking examples of the stylistic synthesis of traditional and modern language components, contributing to the accurate transmission of emotions through a complex of expressive means. D. Amanullayeva's pop-jazz vocalizes have received high recognition and have been used for decades to train pop singers at the highest and middle levels of educational institutions of culture and art.

The importance of vocalises by Dilorom Amanullayeva in the educational process for encouraging the creative potential of students can hardly be overestimated, since it is these vocalises that provide performers with a wonderful opportunity to show the magnificence of the sound of their instrument – the voice, as well as demonstrate the skill of the cantilena.

Thus, the creation of the collection "Pop and Jazz Vocalises" by D. Amanullayeva became an important step in the development of the vocal skills of pop vocalists in Uzbekistan, the publication of which is intended not only to enrich the repertoire of the younger generation of performers, but also to stimulate their creativity and artistry.

Vocalizations allow not only to demonstrate the technical capabilities of the performer, but also make a significant contribution to the formation of the artistic taste of future artists. Dilorom Amanullaeva, thanks to her special methodology, creates unique conditions for a deep understanding of the genre characteristics of pop singing, stimulating singers to conscious creativity.

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