
**EUROPEAN INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY RESEARCH
AND MANAGEMENT STUDIES****VOLUME04 ISSUE01**DOI: <https://doi.org/10.55640/eijmrms-04-01-09>

Pages: 44-47



**THE PLACE AND PRINCIPLES OF USING VOCALIZATION IN VOCAL PERFORMANCE
ACTIVITY*****Radjabova Sanobar Rakhimovna****Senior teacher of the "Musical Pedagogy" department, State Conservatory of Uzbekistan, Uzbekistan*

ABOUT ARTICLE

Key words: Musical education, vocals, professional vocal training, vocal technique, performance skills, artistic expressiveness.**Received:** 06.01.2024**Accepted:** 11.01.2024**Published:** 16.01.2024**Abstract:** This article is devoted to the consideration of the need to use vocalizations in the process of teaching vocal technique in higher education. The importance of vocal exercises in the development of the voice of experienced performers and pedagogues-musicians, as well as in solving a number of problems of musicology, was determined. The use of vocalizers, if they are chosen correctly, has been found to expand the technical and artistic capabilities of higher education students in vocal lessons. Practical recommendations on how to choose and use vocal exercises, including how to perform vocalizations, were given.

INTRODUCTION

Currently, vocal performance classes are one of the most important types of musical activity at all levels of modern specialized education. The main task of developing a singer as a professional is to learn to sing in pure and clean intonation. Thus, the formation of the vocalist's voice, the creation of stereotypical vocal skills for the correct formation of the sound, and then the development of technique and the improvement of the art of vocal performance play a special role. Vocal training is based on specific singing skills, the development of which occurs not only during vocal exercises, but also through the use of a special genre such as vocals.

Vocalization (lat. vocalis-vocal, to sing) is usually understood as a vocalic miniature for a wordless voice consisting of only vowel sounds. Also, the use of this term is suitable for voice development exercises and mastering various techniques .

Experienced pedagogues repeatedly emphasize the practical direction of vocalization, their task is to form the vocal apparatus of a vocal singer by vocalizing certain sounds. There are many studies that prove the need to use vocalizations in primary music education for the correct organization of the vocal apparatus and the musical development of the singer of the future primary and secondary school age.

However, at the next stage, in the practice of higher education, the use of vocalizations should be organized according to the following principles. First of all, vocalists help singers to abstract from consonants with the help of vocalization, for more freedom and expressiveness of the vocal apparatus, they pay attention to the musical content, nuances, beats, structure of phrases, culmination, etc. This feature of vocalizations explains their frequent use in the aspect of solving a number of problems of musicology: development of complex intervals, fluency technique.

The use of vocalization affects the formation of the tone of the future singer, takes into account his individual characteristics such as timbre, articulation; helps to develop purity of tone and intonation. Vocal research, sometimes called vocalization, is an integral attribute of expanding and developing the range of performance of chest resonators due to the ability to express a certain range.

Thus, an experienced performer has the opportunity to choose among various works those that suit his voice and range, whether it is high-low or narrow-wide. At the same time, the use of instructional vocalizations for teaching is a common practice. This classification is related to the evolution of the term "vocalization". Appearing in the 17th century as a play for the voice of an educational nature only, in the 20th century the vocalization becomes an independent play with artistic value, which is connected with the desire of the authors to emphasize not only the pedagogical, but also the expressive role of these works. For example, L. Latipova noted in her research "vocalization as a means of developing vocal technique" . However, the role of clear instructional (educational) vocalists in educational practice is emphasized. Many times they were created and created by vocal teachers only for educational purposes, without independent artistic value, but this does not reduce their functionality.

Vocalizations as educational material provide a connection between the vocal-technical direction of exercises and the figurative content of musical artistic works. There are two main ways of performing vocalizations - when a specific vowel is used (vocalization) or when notes are called out (solfedgio). Vocalization should eliminate the stereotypical repetition of the speech vowel, changing it to a

vocalization vowel. During vocalization, the same quality of vowel sounds is possible in all parts of the pitch range, and during solfeggio, the sound of vowels and consonants becomes clearer. At the same time, since vocalizations have a completely musical form, they are considered as musical and artistic works that are not complicated by the content of literary texts .

The use of vocalization allows you to improve many vocal techniques, such as the development of breathing, smoothness and mobility of the voice, so it is suitable not only for beginners, but also for experienced singers. This will be of particular importance in the training of future music teachers. The main task of their individual vocal training is the ability to have their own voice at a high level of understanding the technology of the singing process. The reason for this is that the teacher's voice is not only his main tool, but also a powerful factor that directly affects the formation of children's voices: as the teacher sings, the students also sing.

The use of vocalization in the system of technical and musical development of a future music teacher is related to an individual approach to the student and taking into account his vocal capabilities . In addition, it is necessary to emphasize the specific features of choosing vocalization as an exercise for students of higher education institutions. Vocalizations are of great importance in the technical and musical development of the singer, if they try to exclude the formal approach when they are included in the teaching-performance process.

Thus, one of the problems of using vocalizations is to choose them correctly as exercises for developing vocal technique. It is based on advanced musical thinking. The specific choice of exercises for new learners depends on the method used by a particular vocal teacher. Also, the characteristics of the student's voice, which have their advantages and disadvantages, are of great importance. The same exercises, moving the same tones up and down, given by the teacher with a clearly directed goal, lead to the development of strong performance skills. The exercises can be very simple - singing at the same pitch of the intervals from the prima to the third to avoid wide intervals and jumps. The principle of working with exercises goes from simple to complex. It can go from singing a single note at the same pitch to singing extended wide intervals. singing coloraturas (ornaments, changes in vocal tone) and melismas (melodic ornaments in music), trills, etc. All these vocal exercises allow the vocalist to create a consistent, melodic voice technique , achieving fluency leads to greater flexibility and elasticity of the voice, which allows you to perform many vocal works of any difficulty.

Classes with Abta Koncone vocalists for younger students, Panofka, Rossini, Viardo for older students vocalists are recommended. Specific variants of vocal exercises suitable for achieving the above tasks

N. Ladukhin vocalists are recommended. It is important for teachers and students to know how effective it is to learn step-by-step singing techniques that involve the use of vocalization.

CONCLUSION

Thus, the need to use vocalization during vocal lessons is of great importance not only in the process of voicing in music schools, but also for the development of individual singing and teaching skills of experienced singers studying in higher educational institutions.

REFERENCES

1. Дмитриев, Л.Б. Основы вокальной методики / Л.Б. Дмитриев. – М.: Музыка, 2017. – 366 с.
2. Ладухин, Н.М. Вокализы / Н.М. Ладухин. – М.: Классика XXI, 2004. – 77 с.
3. Латыпова, Л. Вокализ как средство развития вокальных техник / Л. Латыпова. – Томск, 2015. – [Электронный ресурс]. URL: <https://pandia.ru/text/80/660/30505.php> (дата обращения: 15.11.2021).
4. Старчеус, М.С. Слух музыканта / М.С. Старчеус. – М.: МГК им. П.И. Чайковского. – М., 2003. – 640 с.
5. Трунов, И. В. Опыт применения жанра вокализа на уроках сольного пения в аспекте решения некоторых проблем голосоведения / И. В. Трунов // Молодой ученый. — 2016. — № 4 (108). — С. 839-840. — [Электронный ресурс]. URL: <https://moluch.ru/archive/108/26242/> (дата обращения: 12.10.2021).
6. Radjabova, S. (2023). Boshlang'ich musiqa ta'limidagi pedagogik texnologiyalar. Journal of Culture and Art, 1(10), 10-14.
7. Raximovna, R. S. (2022, August). O'smirlarning maktabdan tashqari musiqiy to'garaklar faoliyatida ma'naviy va g'oyaviy jihatdan shakllanishiga ta'sir etadigan ijtimoiy, pedagogik omillar.
8. Radjabova, S. R. (2021). DIRIJYORLIK SAN'ATI TARIXI VA UNING RIVOJLANISHI. Academic research in educational sciences, 2(CSPI conference 1), 713-717.
9. Raximovna, R. S. (2022). Theoretical Basis Of Pedagogical Technologies In Effective Organization Of Music Education Activity. European International Journal of Multidisciplinary Research and Management Studies, 2(12), 107-111.
10. Ibragimov, B. (2023). Types And Importance Of Innovative Technologies In Education. Молодые ученые, 1(20), 96-98.