To Raise Awareness of Higher Education Students about the Development of Vocal Pedagogy through the Science of Vocals and Modern Music

Boychayeva Nazbuvi Avazovna
Acting Associate Professor at the Department of Theory and Methods of Music Education, Jizzakh State Pedagogical Institute

Abstract: In ancient times, singing had a folk and religious character and did not require didactic training. Accompanied by musical instruments, they sang "natural", spontaneous simple melodies or choral prayers in the synagogues.

The first documentary note on the existence of vocal art as a separate genre in music appeared when the song entered the church. The priests got a lot of inspiration from the folk repertoire. Due to the strong influence of the church at that time, the song was constantly evolving, forming a distinctive form of religious and secular elements.

The topic is the development of vocal pedagogy through the study of vocal and modern music.

Keywords: Vocal, vocal methodology, vocal pedagogy, evolution of vocal teaching, Farinello, Giziello, Marchesi, Velluti, Mustafa, Moreschi, soprano, tenor.

Introduction. Any education implies the existence of a school. The evolutionary style of different teaching methods is closely related to the evolution of singing schools, which are different and changing depending on the changing taste and fashion. We have already said that it is logical to consider the musical formation of singing sounds unchanged, based on immutable laws, which, by their very nature, depend on biological phonetics. However, he had to change his teaching methods and criteria according to his breathing practice, his idea, and the different uses of resonators. In the 1650s and 1800s, the "male sopranos" skillfully used the results of castration, and the biological phonetics of the singer's voice underwent a radical change due to the dominance of the Falseites. Castrate dominated not only churches and synagogues, but also theaters, dressed to play female roles. Their brilliant art - let's remember Farinello, Giziello, Marchesi, Velluti, Mustafa, Moreschi - left Kazakov and Rossini as convincing evidence, among others.

Panzakki in his book My Memoirs tells of miracles about the voice of a musician he heard in St. Petersburg Cathedral. Peter at Easter. Even the voices of Patti, Kotogni, and Marconi rose to high and high notes, which were not as intense and less pure as if they were the brightest, as if they had no difficulty.

Opinions about genderless voices have not always been positive. It should come as no surprise that these sounds take on the highest notes without the slightest movement. The soprano man seems to have given up all the attributes of his gender and everything on earth, which has given Panzakki the impression of sound in other areas. But what difference does it make if we compare the warm and excited voice of a soprano woman who entrusted Bellini even the role of Romeo in her opera Capuleti and Montecchi!

In this connection, Berlioz, who had heard Bellini's opera at the Pergola Theater in Florence, exclaimed angrily, "God, why should Juletta's lover be deprived of masculinity?... Why are there tenors, baritones, basses?"

Of course, male sopranos, castrated singers, as well as female sopranos can be criticized for many artistic errors, but from a purely vocal point of view, some of them were truly admirable
and left a lasting memory. Farinello of Spain, with his voice, healed Philip V of his grief and saved Ferdinand IV from death. Pacchiarotti stunned his contemporaries. True Lee calls him the "beautiful spirit" of the dawn of romance.

These male sopranos had a wonderful school, which allowed them to produce heavenly sounds of unique beauty and purity from the larynx. However, these androgenic creatures were often so terribly obese - the physiological result of castration - that many chose to give up the pleasure of hearing this sweet song in order not to see this depressing sight.

Such intermingling of the rocks lasted a century and a half. The opera, which made its remarkable debut thanks to the sisters Kaccini and Arkilli, gradually became obsolete; due to the thrillers and strange voices of the virtuosos, it lost its classic "dimension". Now there were no musical compositions, only castrate whims that tempted women and men.

Since the time of Palestrina, the church has excluded female sopranos from the Sikta Chapel choirs and invited Spanish falsifiers to sing. But then, by the way, they were removed from the purity of the high notes and the rigidity of their breath at all, and were replaced by asexual singers.

Finally, Pope Giuseppe Sarto replaced the male sopranos with the "white voice" of male singers. The last of them, Mustafa, was replaced by Don Lorenzo Perosi as the head of this famous temple.

Women were not admitted to theater or church choirs. In the drama theater, masked men played female roles, and fake men sang in operas and churches.

The poet Metastasio marks the transition from old Italian literature to new literature. Ancient literature gradually disappeared in music, becoming its servant, an empty form for song. Rural idyll, serenity and contentment have come into vogue. Drama could only be musical, and music was the main thing in it. The social tensions of the 17th century Baroque period came to an end. So, the futility of playing music, happiness and elegance, the Rococo era is the era of jurors. All of this is reflected in what is called tone.

The pastoral drama turned into a musical drama to get rid of an opera that distorted, distorted, and even distorted gender relations. He was indebted to Marianna Betty-Bulgarelli, nicknamed Metastasio Romanina, the first poet of the opera. He learned his knowledge of opera and music from the great Porpore after he was introduced to him by a singer. Rome made him a singer of Arcadia, and Romani a poet, an opera poet. Inspired by and guided by this soprano (this time belonging to a woman), he wrote The Order of Dido, which brought him fame and status. Thus the beginning of opera poetry was laid, i.e., already modified by music, but without losing its literary qualities, empty, absurd, and unusual. Dido, which was tragic in form but deeply humorous in essence, expressed the spirit of the Italians of the time. The tragic element here is simply an excuse for miracles, turning into a funny reactive grotesque realism, a caricature of everyday life. Caesar’s melodramatic heroism stems from the fact that he plays the viol d’amore and scratches the head of a bald man wearing a laurel crown. Courage on stage has become an extraordinary phenomenon that no one in private life can emulate. Have we not returned to the same thing today?

But here philosophers rebel against the emptiness, amorphousness, euphorism, and “latif” style of life, and against criticism in literature. The time for Gluck, Spontini and Cherubini is approaching. The still faint, pre-dawn shadows of neoclassicism emerge, followed by romanticism and naturalism.

It was only at the end of the 18th century that the real “primadonnas” dared to take an example from Romanina: Susanna Banchieri, Cancetta Mattrilli, Anna Priori, Teresa Bertinatti, writes musicologist Alberto Cametti. With the restoration of men’s rights, women’s rights and women’s voices were also respected. Finally, women in women’s clothing appeared on the stages of opera houses. The men gradually resigned, sacrificing their gender and dignity, and stopped dressing
and injuring themselves to sing for unnatural and illegal registrations.

The evolution of vocal teaching involves two aspects: technical and stylistic. The first concerns the formation and use of the singing instrument; the second is to cultivate a sense of taste and beauty that is manifested in the performance of music. In ancient times, Hippocrates and Galen addressed the problems of vocal technique, while Plato analyzed the methodological aspect from a moral and aesthetic point of view in his "Republic". Later, over time, vocal pedagogy took many different forms, shaped by the immortal geniuses of that Hellas, the balance of opposing principles in the universe, the harmony of multifaceted forces. 'llar explains,' what we observe in the lyre or bow.

Even 2,500 years ago, Hippocrates wrote that he was born at the beginning of the voice, that is, in the cranial cavities. What he meant by this is that the object that actually resonates is air, and the sound itself depends on resonance. A sound without resonance is a dead sound and cannot propagate.

Galen, in turn, noted that sound is born in the breast. Note that it does not tell where the vibrating body in the throat is. Because Galen also recognizes the unconditional and important importance of sound resonance. In doing so, it only connects the main role to the thoracic cavities. Thus, neither Hippocrates nor Galen spoke of vocal cords. With this they took the position of the ion school, in which: "As the Spirit (this air) supports us, so the breath and the air surround the whole universe."

It follows that the training had to focus on the breathing of the song and the spread of the sound.

The ideas and pedagogical methods of the Hippocratic method and the Galenic method have led to differences in teaching practice in conservatories and private schools, which often exist in grotesque form and still manifest themselves. But it is clear that Hippocrates' theory of sound production, which affects the oral cavity and the organs of oral articulation, is more in line with Platonic music and song theory.

This great philosopher says, "Music is a combination of three elements: word, harmony, and rhythm." The part expressed in words is "no different from an ordinary, unspoken word," which is pronounced by the common man according to all the rules. The point is, "The beauty and perfection of dictation must be in keeping with the character of the soul. There is no need to complain or cry when singing." Isn't the essence of vocal pedagogy perfectly expressed here?

Plato hates the school of ion and lydia singing because it is "thin and loose, dithyrambic and orgical," and Doric and Phrygian singing are praised for being brave, noble, heroic, and, as he puts it, worthy of a real person. Thus, he defines Beauty and Virtue in his teaching. Yes, aesthetics and ethics are inextricably linked, and art lovers are more closely intertwined than they think they are for art.

Today, we know that the word uses more cranial spaces than the thorax in its distribution as a material expression of thoughts and experiences. Consequently, education must be subordinated to the education of thought and form, and it achieves high results when words and sounds are combined. And conversely, if the word begins to take precedence over the sound or the sound (in this case, some organs are very active, others are completely removed), singing and, accordingly, his teaching is distorted and distorted, finally, leads to a distortion of the sense and concept of Beauty.

"Technical” education dominated the Baroque period, and then the Rococo period, for a century and a half, so that technicalism completely prevailed over expressiveness.

The “expressive” education, which aimed precisely at “expressive singing” and included the most active emotional tensions alien to asexual voices, was characterized in the 19th century by intense battles between singers. It flourished during the romantic period when the period of teeth began. and the battles between the composers, the old school and the new, culminated in a truly tragic duel between two famous French singers: Nurria Dupre. The first was a representative of
the decorative, ornamental style inherited from the traditions of male sopranos of the last century and adopted by the school of the great tenor Manuel Garcia. Nurri sang in a normal and full voice in the range up to the upper B-flat, using appropriate “male” resonators. But above this note in the high and very high registers, by changing the character of the sound delivery, he also changed the timbre of his voice, which began to sound like the sounds of a castrato. So his voice turned out to be heterogeneous and bisexual. The second of these singers was a representative of the new school, who had a brave, resonant, heroic voice. He left a deep impression on the audience, amazed them, and he gave his hand to the pioneer of a new school and a new style, taking into account the laws of nature and the characteristics of gender. The battlefield was the Paris Opera House, and their work was Rossini's William Tell. Tenor Dupre proved that it is possible to play difficult music and at the same time conquer unprecedented peaks by combining diaphragmatic breathing with rib and abdominal breathing in a full-fledged voice in the presence of all resonators, the whole body to participate in the vocal phonation.

Nurri, who was completely killed by the huge success of his rival, left the Paris Opera, gave another concert, then went to Naples, where he committed suicide at the age of 35, having previously played the role of Polion in Bellini's Norma. His remains, as mentioned above, were moved from Naples to Marseille. On their way to Genoa, they were honored by Paganini, as well as George Sand and Frederick Shopin, who came from Palma di Mallorca to pay their last respects to the famous singer.

This transition period lasted for some time. It was distinguished by the art of singers such as Rubini and Mario de Candia, who alternated between expressive song and decorative song, supernatural song, and spontaneous and emotional song. engaged in singing, but the middle line of the mezza voce was not developed. the norm for the male voice, and not related to the continuity of the delivery of the sound, which was of great concern to the great composers of the period.

Richard Wagner listened to Rubini in Don Giovanni and left the theater in a fit of rage and rage over his singing style, in which pomp and circumstance ranged from a virtuoso hat to a barely audible "sotto voice." ordered critical, absurd transitions. Similarly, Arrigo Boito’s Mario de Candia’s artificial and tasteless singing, which he heard at his concert in Paris, spoke with the sharpest words about the complete difference between word and sound.

Singing really only plays a role if it can develop the singer’s ability to master the timbre of the voice and aim to achieve the same transparency of the whole dimension, the same of the two, regardless of the strength of the voice. -octave range covering three registers of human voice. These properties, obtained as a result of the constant development of natural information, give the sound the elasticity necessary for the development of a true mezza voce. They prevent it from becoming a falsetto, that is, as if it were a voice in a voice, rescuing it from dualism (which was not the case with sopranos because they sang in the female soprano range and retained a compact unity. The whole sound; these were asexual voices, but a flat, flexible, soft).

After Dupre’s masculine art and vocal recitative style prevailed, the public increasingly valued the strength of men’s voices and accepted the division of today’s recognized voices into different categories. He said that just as the violin part differs from the cello part and the cello part from the double bass, roles began to be distributed on the opera stage, and the nature of the characters and the nature of the music began to be determined. part With the advent of Verdi and Wagner operas, this specialty was widely accepted; In the new repertoire, the singers were able to fully reveal their talents, giving the melodic recitations a worthy clarity, and painting the modulations and transitions with warmth and variety in accordance with the nature and requirements of the new musical drama. Over time, however, tastes changed, and song teachers were forced to achieve extreme verbal expressiveness to the detriment of the “sound form,” instead of broad, passionate, and even sound. The style of “oral singing” has led singers to forget one of the basic laws of opera, according to which the timbre of a sound should depend on the notes, it should be “key-tied”. In this regard, Berlioz listened to the famous Devrien add his conversation in Les
Gugenots with his musical declamatory style, refusing to listen to the fifth act of the opera and saying to his friends: "Speaking in opera is a thousand times worse than singing in tragedy."

The fact of expression, which demands the purity of style and the majesty of form, is something that all schools aspire to and should always be the basis of teaching. Unfortunately, the cult of dramatic recitation gradually turned singing into a purely verbal exercise with the orchestra’s noise.

In response to such aggression of orchestral instruments, the singer instinctively seeks to increase the strength of the sound by overdeveloping the chest resonators and in a few years completely destroys his respiratory organs, which also has a devastating effect on its quality. Does about sound and health.

In response to this, the emergence of "microphone" singing, and, as mentioned above, the return of sopranos, who in their time were squeezed by female sopranos and male voices, to the ornate, ornate singing. The microphone provides timbre, the amplifier provides volume, and gives the singer breath and taste, if any. Today it is enough to take a microphone and breathe into it to get a ready sound. Machine virtuosity refused to study the patient, focusing on filling the timbre gaps, developing resonators, and thickening the vocal scale. The queen of the machine of the atomic age. He thinks, counts, and sings, replacing man with himself and saving his energy, and man can only please him without expending physical effort and without torturing himself in search of sounds and acoustics - the machine gives him both. The controversy between the so-called “theater” and “microphone” sounds remains a dead end. The people hesitate, do not understand, cannot say the decisive word. The sopranists were true falsettoists for anatomical reasons, which did not save them from ruthless discipline and hard reading, which continued for seven years under the strict guidance of influential teachers, often well-known composers. Microphones do not require strong, resonant sounds. The machine picks up, amplifies, illuminates, and emits sound so that the listener perceives it as a powerful and unique sound. The results of training voices called “photogenic” are well known.

Make a conclusion. Over the past four centuries, vocal pedagogy has evolved from Kaccini to decorative waist-canto masters, from Garcia, Dupre and Kotognig, to the Marchisio sisters, and so on, and now, finally, it has. today's teachers who nurture voices for artistic activity in a variety of ways, using the most diverse methods. The theater needs timbre, the microphone needs muffled sound and a wide range. Are we in a period of development or decline? Are we changing direction or going backwards? There is no denying that fashion, taste and existentialism have influenced the canons and forms of vocal art.

References.
11. Morozov L.N School of classical vocals. Publisher: "Lan, Planet of Music" (2013)
20. Yushmanov V. I. Vocal technique and its paradoxes. Dean, St. Petersburg, 2002