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Vocal and Modern Music Science in the Scientific and Creative Activities of Students Studying in Music in Higher Education

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Annotation: Methodological and didactic requirements of vocal and modern music, historical and contemporary music content, modern music, pedagogical views, principles of different vocal genres, music culture and its place. The basic principles and methods of pedagogy, methodical recommendations on performance of vocal works and exercises, the analysis of musical works, ways of the organization of practical lessons, pedagogics of singing methods, professional recommendations on formation of a singer's voice, features of use of voice and performance of vocal exercises.

Keywords: vocal and musical art, modern music, vocal performance, academic performance, sound education, singing principles.

Introduction. Vocal and contemporary music should be given special attention to students' mastery of artistic performance, enriching their repertoire of vocal and contemporary musical works with colorful musical works of various shapes and characters. Pedagogical recommendations on the performance of vocal works, the structure and management of the vocal apparatus, a thorough professional knowledge of the basic concepts of vocal is a requirement of the time.

The main part. In the academic direction, people of all nationalities can sing, but there is always a change in pronunciation. "The tongue not only affects the vibrational function of the vocal cords, but also plays an important role in the activity of the larynx." (L Dmitriev). The easier it is for a talented singer to sing in the academic direction, the easier it will be to sing in the national direction. There are singers in Uzbekistan who sing in these two directions, such as People's Artists Karim Zokirov, Sattor Yarashov, Asad Azimov, Saodat Kobulova and others. Russian professional music has played an important role in the development of the art of singing. Russian composer Mikhail Glinka once said, "Music is created by the people, and composers polish it." The basics of singing skills play an important role in the art of vocals and modern music. Aimed at revealing national characteristics, the performing arts, which combine their skills, are of interest not only to professionals, but also to the general public. Expressing people's lives, lifestyles, people's feelings and love, joys and worries through songs and melodies requires careful preparation and perfect performance skills from a professional performer.

This textbook is one of the main useful resources for students in teaching this subject in order to closely assist students, ie future teachers in mastering the skills of performance, to enrich the repertoire of performances with the works of our master composers. The basics of singing serve to improve the performance skills of all students.

Music performance is a type of creativity. performance of musical works by a singer or musician in an artistic interpretation, musical performance is divided into vocal, instrumental or mixed (vocal instrument), solo (soloist) ensemble, orchestra, choir performance according to the number of performers. Depending on the style of the performer, his level, skill, etc., the content of the work can be expressed differently using the means of performance (articulation, dynamics, speed, etc.). The period in which the work was created and the aesthetic views of the composer, the study of the styles of other performers, as well as the use of artistic means of expression (musical ornaments, etc.) are important for the performer. In folk music performance, performers rely mainly on their inner feelings, practical experience, and memory. In professional music of the oral tradition, the traditions of musical performance are preserved and developed through the teacher-student relationship, and musicians and singers are subject to special knowledge and rules (such as aruz, tusikailmi, composition).



Muslim East, thinkers and musicologists (Farabi, Ibn Sino, Isfahani, Urmavi, Jami, Navoi, Babur, Kavkabi, Darvishali, Changi, etc.) have written treatises on music performance. Myths and legends about music performance, told clear rules.

Singing style is a way of performing vocal music. The singer is distinguished by the methods of production and use of sound, the breadth of the sound, power, resonance and other qualities. European professional vocal art uses methods such as removing sound from the chest and palate. In traditional Uzbek and Tajik singing, there are the methods of binigi (sound produced by the mouth), guligi (sound produced by the throat), ishkami (sound produced by the thoracic diaphragm).

Basic Singing Styles:

-music style - in it a wide, fluent melody - the cantilena plays a key role;

-Declamation style - close to the intonation of speech (recitative);

-coloratory style - in which the singing, by its nature, is close to the performance of the melody in words, and the connection of singing with the text is slightly lost.

Vocal performance can be used not only in higher education institutions, but also in art schools, children's and art schools, as well as in the proper training of novice performers, in the perfect acquisition of professional skills.

Vocal and contemporary music should be studied as a common art form. All its elements are interconnected, enriching each other and forming a complex system. Works intended to be performed with or without the accompaniment of one or more singers belong to the field of vocal music. In most cases, vocal and contemporary music works are associated with words, ceremonies, or stage movements. When a melody is connected with a word, it not only reflects its meaning, but also the meaning underlying the text. Text-to-text-music relationships can be very complex and changeable, but they can never be completely free in a work of art. Therefore, even if different musical compositions are written in the same text, in each of them you can find different connections between the music and the text.

In vocal and modern music, the meaning of a word is associated with its means of expression, the rhythm, melody, and syntax of the melody. Rhythm, timbre, melody, articulation, height together form the language (speech) of music. These are elements not only of words but also of music. The rhythmic range includes relationships between short and long sounds, accents, sentence division, pauses, tempo, and syntax in general. These commonalities allow us to study and analyze the unity and difference of words and musical tones.

The meaning and melody of a word, as well as all the means of expression, are inextricably linked, and they have much in common. By melody is the definition of the pitch of a melody. There are many general descriptions of the melody of speech and the melody of music. When analyzing vocal and contemporary music, the first question that arises is the artistic relevance of the musical image to the character and image of the poetic or prose text. This compatibility can be generalized or detailed. The approach to the poetic text determines the character of the vocal and modern music melody, the form of the musical work. The relationship between music and text is determined by a variety of factors. This or that genre, historical period, the style of a particular composer and other factors are among them. Poetic texts often underlie vocal and contemporary musical works, so the poetic dimensions and the character of the poem associated with them influence the structure of the vocal melody, its rhythm, and tempo. But the impact of poetry on the rhythm of music is not unlimited. The rich musical potential allows the composer to interpret the rhythm of the poem in different ways. The classification of the principles of expression of the poetic text in music is based on the relationship between the weight (measure) of the poem and the rhythm of speech with the musical rhythm.

The first principle is metric. It is based on a poetic stop; the weight of the poem. Missed accents will be restored later. This means that vowels that do not have the same accent will have accents.

The second declamation principle is the opposite of the first. The basis of this is the syntax of the poem, the rhythm of speech. Special attention is paid to the word, the syntagm, so the rhythm of the declamatory melody is symmetrical and rich in colorful rhythmic beats. At the same time there are senses (Latin - caesura - "decoration, crushing"; ancient Greek - tomē - "to separate, cut, run"), which slow down speech, which consists of words, phrases, syntagms and even words. the importance of pauses increases. This style is especially typical of the monologue genre.

The principle for expressing a poem is cantilene. In it, the rhythm of poetry, the rhythm of speech in general, "melts" into the rhythm of music. The difference between cantilene and declamatory melody is that the syntax of the text does not correspond to the musical syntax. Motives are not identical at all, as they often combine to form broad phrases. In some cases, the musical phrase contains one word, and in coloratura, it contains one syllable.

The fourth principle is dance. Although it is not always possible to identify a specific genre of play in these types of melodies, they generally show the characteristics of the game (repetition of rhythmic figures, the importance of the metrorhythm, mobility, etc.).



In many cases, the rhythm of the poem and the play may not match. The mismatch of accents is not constant (other than in the genre of parody), often only some accents do not match.

Fifth, the Ariozoli principle is reminiscent of the declamation principle. In doing so, the composer relies on syntax, not poetry. However, if the declamation is based on a word, the phrase or syntagm of the text, which forms an inseparable unit with the musical phrase, is obtained on the principle of ariozoli. Musical and verbal expressions have one main accent and one additional accent. In the Ariozoli melody, the rhythm of the phrase is smoother and faster than in the declamation melody, and its movement is based on quarters. An arithmetic melody is a repetition of a phrase of the same length. The rhythm encountered in it is manifested in syllabic stretching (stretching of vowels), emphasizing the emphasis within the phrase. Ariozoli can be seen in many romances.

The five principles of expressing the above-mentioned text in music can be found in "pure" form, each of which can be combined and connected in one play. Thus, when analyzing vocal melody, it is necessary to determine the guiding principle of vocalization (or the exchange of principles) and its changes in the process of development.

The main task of teaching vocal and modern music is to educate students in the classroom, to train them as well-educated, highly qualified specialists who meet world standards, the structure of vocal pedagogy, consistency, transition from simple to complex, individual approach. It is important to get acquainted with the didactic aspects.

Basic requirements for knowledge, skills and qualifications of students in the field of vocal and modern music:

- A number of didactic aspects of vocal and modern music, such as systematicity, consistency, transition from simple to complex, individual approach;
- Features of the structure and movement of the sound system;
- basic concepts of vocals;
- sound generation and its types; knowledge and imagination of singing breath, articulation, intonation and dynamic signs;
- In the process of performing vocal and modern songs, take a breath without noise in the lower ribs, abdomen and spend it sparingly, be able to sing loudly in all registers, sing pure and clean;
- to pronounce words according to the rules of orthoepy, to sing with different sound attacks, to sing in legato and staccato;
- to know the practical performance of classical and modern stylistic directions of Uzbek and European vocal and modern musical works and to be able to apply it in practice;
- Ability to work independently and independently with different groups, to conduct concert activities and to use the microphone freely;
- Singer voice registers, artistic and technical capabilities and voting exercises;
- have the skills to work with the student on the work, prepare for the performance, develop skills and apply in practice;
- Deep knowledge of the secrets of vocal and modern music and the ability to sing in a highly professional style, singing as a soloist accompanied by a musical instrument and unison or polyphonic ensembles, strokes, style of expression of works written for sound and musical instruments and character analysis;
- to be able to apply the requirements of vocal and modern music in pedagogical activities in preschool, primary and secondary education;
- development of the student's voice and elimination of defects in the voice;
- The student has the skills to choose a program, work on the program and prepare for the stage;
- History and stages of development of vocal and modern music;
- Ways to work with music and phonograms (minus);
- Classical and modern stylistic directions of pop music;
- vocal sound registers, volume and sound capabilities;
- reading and analysis of vocal notes;
- The basic concepts of singing pedagogy;
- Classification of singing voices and psychology of musical abilities;
- The structure and operation of the sound system;
- The student should have a complete understanding of the performance styles of famous Uzbek and world pop singers.

Conclusion. Particular attention should be paid to the technical development of vocal and modern music, the development of artistic skills and a high level of technical and artistic level. In this discipline, the student must have a broad outlook on the modern world, respect for universal and universal values, the history of human culture, the development and improvement of processes, especially world music programs in the emerging computer system.



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