



Vocal Performance Ability in Students Developing Innovative Methods

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Abstract: In the world of pedagogy, there are innovative methods that help students form and develop vocal performance skills. These methods include “Speech Level Singing” (SLS) by Seth Riggs, “Estill Voice Training” (EVT) by Joe Estill and “Complete Vocal Technique” (CVT) by Catherine Sadolin. This article provides information on the above methods.

Key words: vocal performance, vocal performance abilities, innovative method, “Speech Level Singing”, “Estill Voice Training”, “Complete Vocal Technique” methods.

It is desirable to develop the methodological competence of students of the Higher Education Institution, to make them aware of innovative forms, methods and tools of education that are effective in teaching music in modern conditions. For example, as a future music teacher, students need to be able to master the competence of vocal performance. Innovative methods that help students develop vocal performance skills include Seth Riggs' Speech Level Singing (SLS), Joe Estill's Estill Voice Training (EVT), and Catherine Sadolin's It is useful to familiarize with information about Complete Vocal Technique (CVT), to form and develop competences in using these methods. Brief information about these methods is given here.

1. Seth Riggs' "Speech Level Singing" (SLS) method [1]. This method consists of a set of exercises that ensure high efficiency when performed correctly by the vocalist. By using it, the vocalist avoids the rhythm of the voice during the transition from note to note, the distortion of the tone, as well as dissatisfaction with the voice level when rising to the top pitch. A vocalist needs to know: all the secret is hidden in the way the voice is chosen still in a state of speech. In this case, the voice can be used easily and conveniently while singing, just like during a conversation. After all, at this time, the voice is in its register, regardless of its height, the position of the mouth and throat is the same, the timbre of the voice, pronunciation of words (articulation) becomes natural.

According to the author Seth Riggs, the main goal of the method is to have a mixed (lat. "mixtus" - "mixed" voice that sounds equally well in all registers; the voice register resonates in the chest and head).

In a word, "Singing at the speech level" (Speech Level Singing (SLS) method requires singing based on the singer's physiological capabilities [6]. Before starting to sing, the lips are free, pushing the body a little forward, gradually working with the following sounds:

Stage 1: bu-bu

Stage 2: buv-buv

Stage 3: buvib-buvib-buvib

Stage 4: buvib-buvib-buvib- buvib-buvib-buvib (in this case, when the voice is uttered, the voice register sounds in the chest and head; the voice seems to rise up).

The general essence of the method is as follows: singing begins in a soft voice and a close position - behind the teeth, that is, the voice concentration is heard behind the teeth; The initial way to get into the voice is to keep the body loose and sing in a soft, soft, even a little whiney tone. The main emphasis is on singing in a "crying tone" [4].

2. "Estill's voice training" (EOT; Estill Voice Training (EVT) method [4]. This method was founded by the American musician Joe Estill in the 80s of the 20th century. Joe Estill conducted a systematic study of the voice at the Medical Center in Colton, USA, along with many other medical professionals and scientists. For the first time in the history of music, technical devices such as electroglottography, video stroboscopy and electromyography [6] were used in the research. With the help of these devices, it was possible to observe and study the sound output, the condition of the vocal cords during singing. The results of this research served as a scientific-theoretical basis for the "Estill's voice education" method.

It should also be mentioned here that after the death of Joe Estill the research started by him was continued and practical research is being conducted in this direction even today. Foreign scientists Franco Fussi (Franco Fussi; Italy) and Frank Musarra (Frank Musarra; Belgium) conducted research in the direction of Joe Estill's research, that is, in order to increase the performance and efficiency of the diaphragm during singing.

The method aims to consciously control the structures [1] involved in the singing process in order to obtain the desired sound using safe means.

"Estill's voice training" (EOT; Estill Voice Training (EVT) method is a method for training the voice [5]; it is a basic, elementary system for training the voice, from which singers, actors, singers, as well as a profession that works with voice constantly owners - pedagogues can also use it. According to it, the understanding of the essence of the vocal work is clear, the situation that allows to achieve the desired result is realized - from the general to the specific, in other words, from the "general voice post" to the control of the structure of the individual vocal organs, through strengthening the muscle activity (anchoring).

The described method puts forward the following idea: all organs in the human body participate in the formation of the voice mechanism, but each of them performs certain functions in the formation of the voice to a different degree. The Estill Voice Training (EVT) method is based on this logic and has two main components: 1) thirteen vocal exercises for different "figures" - organs; 2) six "vocal qualities", i.e. vocal type: speech, falsetto (subtone), whine, twang (imitation; the sound of an animal, for example, the meow of a cat, imitation of the crowing of a goose), belting (high voice generated in the chest), exercises designed for opera (dramatic actions and theater - a song sung based on the scene).

In the development of exercises, "work with the abdominal muscles is somewhat unimportant, on the contrary, it is even dangerous to tighten the abdominal muscles, it is more appropriate to use other muscles involved in breathing - the body, the back of the neck, the larynx, than putting pressure on the abdominal muscles" [4]. will be relied on.

3. "Complete Vocal Technique" (Complete Vocal Technique (CVT) method [2]. This method, founded in 1992 by the Danish singer and researcher Catherine Sadolin, describes a unique singing technique. In the research carried out by the author, the relationship between human body physiology and vocals and related issues were studied, and the strengthening of vocal possibilities was studied using methods other than those known for music theory.

The main goal of the Complete Vocal Technique (CVT) method by Catherine Sadolin is to express the voice in a simple and understandable way and to achieve the necessary sounds in a completely natural way. Similar to the Estill Voice Training (EVT) method.

Catherine Sadolin, having studied the anatomical and physiological capabilities of singers of all types (women - soprano (high), mezzo-soprano (middle), contralto (low); men - tenor (high), baritone (middle), bass (low) comes to the following conclusion: they all have the same common ground.

According to the results of the study, four different modes covering all human voices were distinguished: neutral (average), moderate, noisy and unpleasant voice [3]. They are discussed in the work "Complete Vocal Technique" ("Complete Vocal Technique") created by Catherine Sadolin as an alternative textbook.

"Complete Vocal Technique" (Complete Vocal Technique (CVT) method is a technique designed for singing in all styles, it is based on three main principles aimed at correct production of voice. They are: 1) vocal base; 2) forced twang (imitation; imitating the sound of an animal, for example, the meow of a cat, the quacking of a goose); 3) the correct position of the jaw and lips [3].

Thus, methodical competence is one of the important structural bases of pedagogical competence mastered by teachers. This competence serves to rationally organize the educational process. Methodological competence of the teacher makes it possible to choose the organizational forms, methods, tools and technologies of education in a harmonious way, to use them effectively in practical activities. For this reason, it is required to pay special attention to mastering methodical competence by students in higher education institutions operating in relevant directions.

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