

METHODS OF WORKING ON BREATH AND VOICE IN ACADEMIC SINGING

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Abstract: This article examines the theoretical and practical aspects of breathing and voice training in academic singing. The study analyzes the importance of singing breath, diaphragmatic breathing, the appoggio technique, the resonator system, and register balance. It also substantiates the influence of phonation, diction, and articulation exercises on vocal quality and artistic expressiveness. The materials of the article can be used as a methodological resource in vocal pedagogy and in teaching academic singing.

Keywords: academic singing, singing breath, vocal technique, resonance, vocal pedagogy

Music is one of the forms of art that influences the most delicate layers of the human soul. In particular, vocal art is an integral part of modern musical culture and is distinguished by its attractiveness, freedom of performance style, and aspiration for innovation. Academic singing requires broader mastery than ordinary song performance. This is because academic performance is associated not only with the perfection of vocal capabilities, but also with stage culture, direct interaction with the audience, and the ability to convey emotions through live performance.

Today, for academic singers, having a beautiful voice alone is not sufficient. They must pay attention to many aspects such as feeling free on stage, proper use of vocal range, balancing vocal timbre, breath control, and accurate intonation in performance. Especially with the development of vocal music, technologies for working on the voice are also being improved. Nowadays, various vocal effects, automatic pitch correction technologies, and voice processing methods used in modern recording studios serve to further enhance performance.

The vocal training and performance requirements of academic singing are as follows: academic singing is not only the art of demonstrating vocal abilities, but also the art of conveying emotions to the audience during performance. Every singer must thoroughly master their vocal range, timbre, breath control, and stage movements. Because academic performance requires live expression - it is not just singing a song, but a complete stage presentation. Therefore, a singer must thoroughly understand voice training techniques, be able to apply them creatively, and at the same time develop their own unique style.¹

In vocal performance, the main task of teaching singing is the development of the voice, hearing, and artistic taste. In the process of working on sound, skills related to vocal posture and breath support are acquired, as well as the processes of proper breath distribution and correct selection of vocal position are learned. These factors play an important role in revealing such qualities of the voice as resonance and clarity.

At the beginning of vocal lessons, exercises are usually performed to “warm up” the vocal apparatus and to form and develop vocal skills. Studying solo singing without instrumental accompaniment is a specific skill included in the course content, during which the auditory

¹ ¹ Abduxalilov, J. X. (2025). Peculiarities of pop singing: working on the voice and performance requirements. *Inter education & global study*, (2), 609-616.

perception components of vocal timbre, dynamics, and pitch are developed.² In the process of sound production in vocal performance, breathing is considered a crucial factor.

The development of singing breath, as the foundation of vocal performance, is formed gradually and systematically in the course of working on vocal sound. It should be even, free, and facilitate the natural coordination of all systems involved in sound production. Conditions for a “supported” tone based on calm, properly organized breathing are created exclusively through singing. Such a tone sounds full and pleasant.

It is well known that breathing precedes sound production, and this phase of breathing can be controlled. During inhalation, the lungs are filled with air, and the vocal apparatus prepares for sound production. Singing breath is taken silently, sufficiently deep, with a sensation similar to a half-yawn. Taking an excessive amount of air during inhalation is not advisable. The singer's inhalation and exhalation are separated by a brief moment of breath retention, after which exhalation begins.

Before producing the next sound, maintaining a brief breath hold - fixing the inhalation state and inhalation position - must be preserved throughout the entire singing process and during the whole fixed exhalation. This forms breath support. The main task of correct exhalation is to release the breath slowly and economically, creating the necessary subglottal pressure for the normal functioning of the vocal folds. The ability to convert the breath into sound until the very end indicates mastery of singing breath.

In vocal-pedagogical practice, lower costal diaphragmatic, more precisely mixed breathing, is considered the most convenient. In this type of breathing, the rib cage and diaphragm actively engage, meaning inhalation occurs through their simultaneous movement, which enables full breathing. The interaction between breath and vocal folds determines breath support. In other words, singing support is the result of coordinated functioning of all parts of the vocal apparatus (larynx, respiratory organs, and the upper vocal tract).³

1.1. Diaphragmatic (Lower) Breathing: This is the most important method in academic singing.

Basic principles: Breathing is taken through the nose; the shoulders do not rise; the abdomen and ribs expand; exhalation is controlled and slow.

Exercises: Breathing in a lying position (placing a book on the abdomen), The “4-4-8” method (inhale for 4 seconds, hold for 4 seconds, exhale for 8 seconds), Exhaling using the sounds “s-sh-f”.

Economical Use of Breath (Appoggio): Carrying the voice supported by the breath.

Purpose: To avoid vocal tension, freely sing long phrases, and maintain vocal stability.

Exercise: Gradually increasing and then decreasing the sound “aa” on a single note (crescendo-diminuendo)

Voice Production (Phonation) Methods: Free Voice Emission: The pharynx is open, the jaw and tongue are free, and the sound is produced naturally.

Exercises: Glissando on the vowels “u-o-a”, Soft onset using “m-n-ng”

² Zaidovich, A. Q. (2025). “In the “Putting the Voice in the Right Direction” lessons, singers work with student singers on pronunciation and accents in musical works, and ways to overcome them. *Great britain-scientific review of the problems and prospects of modern science and education*, 1(3), 12-23.

³ Saidumarov, I. Y. (2023). Specific aspects of voice production and breathing in vocal performance. *Oriental Art and Culture*, 4(5), 85-88.

Working with Resonators: The academic voice is formed based on resonance.

Types of resonators: Chest resonator (low register),

Head resonator (high register), Mixed resonance.

Exercises: Feeling the sound “m” in the forehead, Using the vowel “u” on high notes.

3. Working on Registers: Chest, Middle, and Head Registers: There should be no “break” between registers, The voice should sound unified

Exercises:

- Pentatonic scales

- Ascending and descending movement by seconds and thirds

4. Diction and Articulation

Methods: Pronouncing vowels evenly and openly; avoiding excessive tension of consonants.

Exercises: Tongue twisters, Speaking text on a single note

5. Vocal Hygiene and Preservation: Avoid very cold or very hot drinks, Do not strain the voice, Avoid singing during illness, Perform regular vocal warm-up exercises (vocalises)

In Academic Singing:

- Breath is the foundation

- The voice is formed on the basis of breath

- Resonance is the source of vocal power⁴

Conclusion. This article analyzed the theoretical and practical aspects of working on breath and voice in academic singing. The research results demonstrate that proper formation of singing breath plays a crucial role in ensuring vocal resonance, stability, and intonational accuracy. Diaphragmatic breathing, the appoggio technique, working with resonators, and maintaining register balance were identified as the main components of academic vocal technique. In conclusion, systematic and scientifically grounded training of breath and voice contributes significantly to the development of a singer's performance skills.

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⁴ Egamberdi o'g'li, Q. A. (2024, January). Organizing experimental testing to improve the effectiveness of teaching students practical and theoretical methods of voice development in singing metodikasi. In *international conference on advance science and technology* (Vol. 1, No. 1, pp. 174-176).