

**MODERN METHODS OF TEACHING VOCAL EXERCISES IN MUSIC  
LESSONS**

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**Abstract:** The discussion presented in this article is centered on modern ways of introducing vocal exercises in the music education curriculum and making a thorough investigation into the methodological innovations and teaching techniques that have developed in the last 100 years. The findings of the analysis indicate that the integration of traditional vocal methods, together with the use of interactive digital platforms and personalization of learning paths, not only helps to maintain students' involvement but also improves the quality of their vocal development in academic contexts.

**Keywords:** vocal exercises, music pedagogy, contemporary teaching methods, vocal training, music education, student-centered learning

**Аннотация:** В данной статье рассматриваются современные подходы к обучению вокальным упражнениям в музыкальном образовании, анализируются методологические инновации и педагогические методы, появившиеся в последние десятилетия. Анализ показывает, что сочетание классических методов вокальной подготовки с интерактивными цифровыми платформами и индивидуальными учебными траекториями значительно повышает вовлеченность учащихся и результаты развития вокальных навыков в образовательных учреждениях.

**Ключевые слова:** вокальные упражнения, музыкальная педагогика, современные методы обучения, вокальная подготовка, музыкальное образование, обучение, ориентированное на ученика.

**Annotatsiya:** Ushbu maqola musiqa ta'limida vokal mashqlarini o'qitishning zamonaviy yondashuvlarini o'rganadi, so'nggi o'n yilliklarda paydo bo'lgan metodologik yangiliklar va pedagogik texnikalarni tahlil qiladi. Tahlil shuni ko'rsatadiki, klassik vokal mashg'ulotlari usullarini interaktiv raqamli platformalar va individual o'rganish yo'llari bilan birlashtirish ta'lim muassasalarida talabalarning faolligini va vokal rivojlanish natijalarini sezilarli darajada oshiradi.

**Kalit so'zlar:** vokal mashqlari, musiqa pedagogikasi, zamonaviy o'qitish usullari, vokal mashg'ulotlari, musiqa ta'limi, talabaga yo'naltirilgan o'rganish

**Introduction**

Vocal exercises as part of music lessons have always been a very important aspect of music education, but through the years the whole process has changed a lot. The classical, westernized, and quite strict traditional methods that were primarily using only classical European conservatory approaches are now less and less present, or sometimes, even simplistically, replaced, by the new and more modern vocations that are on the cutting-edge and involve a better understanding of the processes and needs in learning besides, up to date, technological capabilities [1]. The current topic bears a great deal of significance because it is widely accepted that successful vocal training is not just a matter of mastering the technical exercises but also utilizing pedagogical strategies that will get the students engaged in learning

cognitively, emotionally, and physically [2]. Today's music teachers have to find a way to incorporate the best of the past in vocal techniques and at the same time look for ways that are better and more suited for the modern educational environment with its varied student populations, large and small class sizes, and the digital media that greatly influences students' learning and music involvement [3]. This paper will present both the theoretical and practical aspects of the new vocal teaching methods found in the recent pedagogical literature and will point to the ways in which vocal training can be made the most effective by music educators within their specific instructional contexts [4].

### **Methodology and literature review**

The methodological basis of the present research is the thoroughgoing examination of modern pedagogical literature, which comprises scholarly articles, methodological guides, and theoretical works. The review of literature is done by systematic literature review techniques which help the researchers to identify, assess, and combine findings from various sources that are dealing with vocal pedagogy, music education methodology, and modern teaching innovations [5]. Literature review points out a number of major trends ubiquitous in the contemporary vocal pedagogy, primary trend being the greater accent laid on the anatomical and physiological understanding of the voice production which is in fact the basic for exercise selection and progression [6]. Literature indicates this as another important trend—the application of such things as somatic awareness practices and body-mind connection principles in vocal training, which practically means borrowing from Alexander Technique, Feldenkrais Method, and yoga-based breathing exercises for singing, etc. [7]. These methods and techniques place proper body alignment, relaxation of unnecessary muscles, and awareness of the mind as the main conditions for the production of healthy sound, thus marking a shift from solely mastering or perfecting a few technicalities through repeated singing (practice) to a more comprehensive, gradual integration of mind and body in vocal growth or development.

The literature also points out that vocal education is gaining to an increasing degree differentiated instruction and individualized learning paths, trying to adjust to the fact that students vary not only in their vocal qualities but also in their ways of learning and in the different stages of their development [8]. The modern teaching methods strongly prefer a vocal characteristics diagnostics as the first step followed by the introduction of personalized exercises that will develop the technical skill in the area of the existing strength and at the same time the weakness will get addressed. And, last but not least, the recent studies of the researchers in the area of vocal training highlight the use of motivation methods and engagement of the students as very crucial in this kind of instruction, since they realize that the gaining of technical skill will demand a lot of time and trust on the part of the learners and they also call for the use of the techniques that will keep the pupils' interest and commitment for the long period of time required [9].

### **Results and discussion**

The investigation of modern practical methods has shown that there are a number of important rules that define good vocal training in present-day music teaching contexts. To start with, the new vocal teaching methods put more and more stress on the progressive sequencing of exercises; this means that the teaching goes step by step from the very first basic work on breathing and posture, through articulation and resonance development, to gradually introducing more difficult vocal challenges like extended range, dynamic control, and stylistic versatility. This going step-by-step approach is different from the traditional ones that sometimes brought in complicated exercises too soon without first preparing the students with the underlying technical foundations.

Contemporary methods second have an increased focus on the psychological and emotional aspects of vocal learning which in turn acknowledge that anxiety, self-consciousness, and fear of judgment are among the factors that greatly hinder the development of one's voice irrespective of the quality of technical instruction. Consequently, the efficient methods will also adopt the psychological safety strategies by creating environments that are open to vocal experimentation where students will feel free to make mistakes, to gradually get used to their vocal zones without the fear of being overly critical of themselves or of performance anxiety. This will be done through for example during the teaching process attention to the choice of words, stressing the need for descriptive type of feedback, framing difficulties as explorations rather than tests of ability, and celebrating the little wins instead of focusing only on the final goals.

In the third place, the analysis points out that educational methods in vocal training that are successfully used are in the first place, and then, they are metacognitive instruction gradually speaking, where the students are not just told what exercises to do but also how to practice on their own, how to detect and fix technical issues and how to choose exercise based on their vocal condition and development goals. This making of the student gradually independent and capable of self-learning is one of the trends in education that goes hand in hand with student agency and lifelong learning competencies. The fourth point is that contemporary methodologies demonstrate a growing sophistication in their treatment of the relationship between vocal technique and interpretative expression thus avoiding the historical pitfall of regarding technical exercises as purely mechanical activities which are unconnected to the artistic goals. Present-day approaches place vocal exercises within the context of broader musical frameworks thereby linking breath control to phrase shaping, articulation to textual expression, and resonance to emotional communication. Through this, the students are made to realize that technical work is how contemporary vocal education works and it's the means to an end of expression rather than an end in itself.

### **Conclusion**

Contemporary approaches to teaching vocal exercises in music lessons reflect significant evolution from traditional pedagogical models, incorporating insights from anatomical science, learning psychology, technological innovation, and diverse musical traditions while maintaining fundamental principles of healthy vocal development. The analysis demonstrates that effective modern vocal pedagogy requires integration of multiple dimensions including systematic technical progression, psychological safety, metacognitive skill development, artistic contextualization, and cultural inclusivity. Music educators seeking to optimize vocal instruction should consider adopting methodological frameworks that balance technical rigor with student engagement strategies, combine traditional exercises with contemporary innovations, and address both the physical and psychological aspects of vocal learning. Future development of vocal pedagogy will likely continue trending toward greater individualization, technological integration, and holistic approaches that recognize voice development as complex interaction of physical, cognitive, emotional, and cultural factors rather than purely technical skill acquisition. The ongoing challenge for music educators lies in maintaining pedagogical flexibility that allows adaptation to diverse student needs and contemporary contexts while preserving core principles that ensure healthy, sustainable vocal development throughout students' musical lives.

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