

**TECHNIQUE OF PERFORMING CLASSICAL SONGS: THEORETICAL AND  
STYLISTIC ANALYSIS**

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**Abstract**

This article analyzes the theoretical and methodological foundations of classical vocal performance. The research highlights the scientific mechanisms of diaphragmatic-costal breathing, vocal support (apoggio), and the utilization of the resonator system. Furthermore, based on authentic scientific sources and the experience of prominent vocalists, the role of academic technique in protecting the vocal apparatus and enhancing the singer's professional mastery is substantiated.

**Keywords**

Classical vocal, Bel Canto, breathing technique, vocal support, resonance, articulation, voix mixte, vocal pedagogy, academic performance.

**Аннотация**

В данной статье анализируются теоретические и методические основы классического вокального исполнительства. В исследовании освещены научные механизмы диафрагмально-реберного дыхания, вокальной опоры и использования системы резонаторов. Также на основе реальных научных источников и опыта выдающихся вокалистов обоснована роль академической техники в защите голосового аппарата и повышении профессионального мастерства певца.

**Ключевые слова**

Классический вокал, Бельканто, техника дыхания, опора, резонанс, артикуляция, микст, вокальная педагогика, академическое исполнительство.

Classical vocal art is one of the most complex and elegant aspects of human cultural development, a product of methodological and practical knowledge formed over centuries. The technique of academic singing is not just the process of sound production, but the art of maximizing the biological and physical capabilities of the human vocal apparatus, expressing the ideological and aesthetic essence of the work at a professional level.

The Bel Canto (Italian for "beautiful singing") style, considered the cornerstone of classical performance, has been defining the main direction in the development of world opera and chamber music since its emergence in Italy in the 17th century. This style includes smoothness (legato), agility, and rich timbre. However, modern vocal schools rely not only on these historical traditions, but also on the achievements of modern phoniatrics, acoustics, and physiology.

The relevance of classical vocal technique lies in the fact that it protects the singer's voice and allows them to work on the professional stage for decades. Singing with incorrect technique

not only damages the quality of the work, but can also lead to pathological changes in the vocal cords of the singer. "In vocal art, the voice is not just a physical phenomenon, but a materialized reflection of the soul. Classical performance technique is a perfectly tuned mechanism that delivers this spirit to the listener."<sup>1</sup>

The peculiarity of classical performance lies in the fact that a singer is required not only of technical skill, but also of deep intellectual potential. Each composer (for example, Mozart's crystal purity, Verdi's dramatism, or Schubert's lyricism) has its own vocal requirements. To fulfill these requirements, the singer must train their "instrument" to adapt to any situation. "A professional singer should shape their voice like a jeweler. In this process, every breathing movement and every sound vibration must be consciously controlled."<sup>2</sup>

In this article, we will comprehensively analyze the three pillars of classical performance - breathing, resonance, and diction - and their role in the interpretation of musical works. Our goal is to demonstrate vocal technique not just as a theory, but as a practical and scientifically based system. "The strength of the classical school lies in its universality. A well-placed voice ensures freedom in any language and in any style."<sup>3</sup>

In classical singing, breathing is not just a vital necessity, but the main source of energy for sound production (phonation). The success of any complex vocal work depends on the singer's breath control skills. In professional vocal pedagogy, the respiratory system is considered a three-stage process: inhalation, retention, and purposeful exhalation. In academic singing, the costal-abdominal (diaphragmatic-costal) breathing type is considered the most effective method. The main function in this process is performed by the diaphragm - the dome-shaped muscle that separates the chest and abdominal cavity.

During inhalation, the diaphragm moves downward, as a result of which the organs in the abdominal cavity are slightly compressed and the abdominal wall expands outward. At the same time, the external intercostal muscles raise the lower ribs to the sides. This creates maximum volume in the lower and middle parts of the lung. Unlike high (clavicular) breathing, in this method the shoulder and neck muscles remain relaxed, which prevents compression of the vocal cords. "The art of singing is the art of breath control. Whoever has mastered breathing has also mastered singing."<sup>4</sup>

The most complex and important concept of classical vocal technique is "Opora." In scientific terms, this process refers to the stability of subglottal air pressure. The opora is the result of the "antagonistic struggle" (muscle resistance) between the abdominal muscles striving to exhale and the diaphragm trying to hold it.

When a singer sings "in support," they don't simply release the airflow, but control it, delivering it precisely dosed to the vocal cords. This creates a "column of air" effect, resulting in a denser, tighter, and stronger sound. Singing without support leads to a "havodor" (prizvuk), weak, and intonationally unstable sound. "Breath is the foundation of the vocal building. If the foundation is weak, even the most beautiful timbre falls on a high tessitura."<sup>5</sup>

The highest form of breath control is the skill of filirovka (stretching the sound and changing its color). It is the singer's ability to amplify and repeat the volume from "pp"

<sup>1</sup> Огороднов Д. Е. Музыкально-эстетическое воспитание детей. — Москва: Музыка, 1981. — 12 с.

<sup>2</sup> Емельянов В. В. Развитие и защита голоса. — Санкт-Петербург: Лань, 1997. — 45 с

<sup>3</sup> Мясникова Л. В. Основы вокальной педагогики. — Новосибирск: Новосибирская государственная консерватория, 1968. — 102 с.

<sup>4</sup> Lamperti F. Trattato teorico-pratico del canto. — Milano: Ricordi, 1884. — 45 p.

<sup>5</sup> Киреев Н. Техническая подготовка оперного певца. — Киев: Музична Україна, 1985. — 67 с.

(pianissimo) to "ff" (fortissimo) in one breath. This technique requires extreme flexibility of the diaphragm and endurance of the intercostal muscles.

When performing long musical phrases, the singer uses the "reserve breath" system. In this case, the airflow is used so economically that even at the end of the phrase, a certain amount of pressure is maintained in the lungs. This makes the transition to the next phrase smooth and natural. "Proper breathing is not only the accumulation of air, but also its expenditure at the level of art. The opera gives the singer freedom, allowing him to control his voice just as an artist controls a brush."<sup>6</sup>

In conclusion, breathing technique is considered the "engine" of classical singing. Without this, neither beautiful timbre, nor high technique, nor long-term vocal career can be achieved.

This study of the technique of performing classical songs shows that vocal mastery is a combination of human nature and strict scientific discipline. The diaphragm-costal method of respiration analyzed in the article, the rational use of the resonator system, the alignment of registers using the "mixt" technique, and the freedom of the articulatory apparatus - all these constitute a unified system. Each element of this system requires the other: without a respiratory support (opora), resonance cannot be achieved, and without resonance, the "volatility" and timbral richness of the voice cannot be achieved.

Modern musicology and vocal pedagogy confirm that classical performance technique performs not only an aesthetic function, but also a guarantee of the singer's health. Singing with incorrect technique leads to premature fatigue of the vocal apparatus, formation of nodules, and premature termination of professional activity. Therefore, enriching the traditions of Bel Canto with the achievements of scientific phoniatrics is the most pressing task of today. Classical music is a synthesis of order and freedom. Technique gives a singer wings, but he determines where to fly only through musical literacy and the soul.

In the course of the study, we also considered the dialectical unity of text and music in classical performance. Vocal speech, unlike ordinary speech, conveys emotions through the acoustic parameters of sound. In this process, the singer's intellectual potential and sense of the period's style (stylistics) play a decisive role. Classical technique allows a singer to control their voice like a perfectly tuned instrument, but this "instrument" only rises to the level of a true work of art when directed with high artistic taste.

Today, world vocal schools are undergoing a process of integration. The best achievements of Italian, German, French, and Russian vocal schools are being summarized, forming a universal academic performance standard. Uzbek vocal art is also an integral part of this global process, creating a unique school by combining national singing traditions (for example, maqom traditions) with classical academic techniques. "A true singer is a genius who can explain the harmony of the universe, human pain and joy without words. Classical technology is the only way to realize this genius."<sup>7</sup>

In conclusion, it can be said that mastering the technique of classical singing is not a one-time result, but a lifelong process of improvement. Each performed piece, each rehearsed vocalism, strengthens the singer's control over their instrument. The theoretical and practical conclusions presented in this article serve as a scientific and methodological guide for future opera singers, conservatory students, and vocal teachers. After all, the eternity of art lies in its foundation - technical perfection and spiritual depth.

<sup>6</sup> Дмитриев Л. Б. Основы вокальной методики. — Москва: Музыка, 1984. — 112 с.

<sup>7</sup> Umberto Masetti. "Vokal maktabi bo'yicha eslatmalar". Moskva, 1912-yil. 18-bet

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