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Singer Working and Developing on the Voice

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ABSTRACT

This article deals with the voice of the singer, pedagogical methods and techniques in its formation, the rules of correct sound formation. There were also feedback on the work done on the singer's voice, the competitions held to encourage and promote them, as well as to discover young, talented singers.

Keywords:

Music, education, literacy, articulation, singing, singer's voice, range, timbre, register.

Through the art of music, various contests are held to take care of the spiritual upbringing of the younger generation, to lead them to maturity, to inculcate the national idea and expand their thinking. These competitions, in turn, are discovering new performers. There is a lot of literature on the theory of singing, but it has little effect on the practice of vocal work: the life of a singer is almost devoid of it, it goes its own way. The human voice is decided from childhood as a result of musical knowledge. His main activities related to sound are speech and singing, which are also considered to be a type of musical activity. Sound is a great asset that a person will use throughout his life. That's why it's important to train your vocal cords skillfully, to keep them healthy for as long as possible. Teaching children to sing correctly from an early age is not only an effective way to develop the child's musical and creative skills, but also to strengthen his vocal apparatus and preserve his voice. The formation and development of singing has a positive effect on the formation of speech. That's why it's important to teach singing right from childhood. It is necessary to form the child's

voice as carefully and carefully as possible, to pay constant attention to the condition of his vocal apparatus.

By the time a child reaches the age of thirteen, he or she will have a total volume of voice (1.5 octaves). The characteristics of a singer's voice depend on its resonance, melody, longevity and strength. The range of the singer's voice is divided into several registers. Sounds in different registers have different timbres and echoes. For example, the lower range of the male voice (chest register) is juicy and intense. The register of loud sounds is louder and drier. Women's voices are divided into lower voices (chest register), central (middle pitch) and high voice registers.

The vocal range of a professional singer should be two octaves, and the sounds between the registers should sound even. There are six types of vocals in European singing, depending on the thickness and sweetness of the singer's voice. Female singers' voices are divided into soprano, mezzo-soprano and contralto voices, and male voices into tenor, baritone and bass voices. Lyrical, thicker, and darker voices, which are louder and clearer than male voices,

are divided into dramatic types (e.g., lyrical tenor). E. Petrenko writes: It is much easier to show the beginner breathing in the performance. Some singers don't understand what it's like to say a breath until the last sentence of a song, and some beginners don't know how to hold a breath until the end of a sentence and don't say all the sounds on a leash. Vocal exercises should be at a very simple, slow tempo to improve breathing skills. They should be spoken in a flat voice, and it is important to control and listen to them. The sound of a singer's voice is often related to the pronunciation of the word. In his performance, it is important to convey the literary text clearly to the audience, in particular, to clearly pronounce the vowels and to connect the singer's voice with the elements of speech intonation. [1]

The singing experience is mainly used orally to describe the experience of educators, masters of vocal work. There is no common method for working with a singer and an actor to nurture his voice, and it is difficult to require singing masters to have a deep theoretical understanding of their practice. Neither a hafiz, nor a writer, nor a musician, nor a brush owner can be required to create a theory, even if they are talented and have extensive experience. This raises the question of the appropriateness of developing a "single method" of training singers. Of course, the media and the general public also take part in such events.[2]

However, creating such a method requires a high degree of coherence from the vocalists. A "single method" can be developed and applied to vocal practice only when vocal teachers come to scientific conclusions based on detailed scientific data on the operation of the vocal apparatus during singing. The usefulness of teaching singing, which means that all acceptable methods can be created only as a result of deep, comprehensive generalization in the experience and practice of the best vocal educators and mature performers. Such generalizations should be based on scientific data. Today, neither science nor educators have the ability to listen to great music, which allows the student to understand the objective reasons for good or bad sound.

On top of that, the subjective feelings of a good educator and teacher often do not match. It is very difficult to express in words the feelings of being a voice. Modern vocal terminology is also sometimes more distracting than helping the student. By commenting on their own feelings while demonstrating the desired sound output, the educator seeks to evoke similar feelings in the students. However, showing the tone of the majority, the educator believes that in a person, this sound (voice) is the result of the emotion and technical methods that are being conveyed to the teacher. In fact, the emotions are very deceptive and individual, and the student may be different. Singing is an organic form of music that combines melody and words. In other words, it is called musical speech. The part of the vocal apparatus that produces speech sounds is the articulatory apparatus, the members of which are the members of the pronunciation. These are: tongue, oral cavity, soft and hard palate, lower jaw, throat, larynx.

The work of these organs to create speech sounds is called articulation. During the performance, the singer not only plays the melody with emotion, but also pays attention to the articulation and diction. should reach. Proper use of articulation is an important factor in the execution process. We quote the pedagogue A.G. Menabeni:

After completing the musical sentences, the tone of the voice should be maintained at certain stages of the placement of the chest. As the vocalists say, let the respiratory reserve remain and it needs control. In this sense, any new breath is similar to the previous one. The play device helps control the new breath. For starters this is a great way to cool down after a hard day's work. Shortness of breath is the inability of the underdeveloped muscles to breathe, which is shortness of breath. So there is no sound in the sound. Excessive breathing is associated with excessive respiratory muscle activity, respiratory interference, and excessive exhalation. [3]

In the process of conveying his technical methods and feelings, the educator explains more orally. These explanations are often figurative expressions that describe the

singer's good tone of voice or the different qualities of that tone. The student has to "translate" these figurative expressions into their muscular sensations. The student will not always be able to translate this. There is no denying that the teacher's practical experience is based on teaching methods based on a less accurate perception of the operation of the vocal apparatus during singing. However, this figure is low. The success of these methods can be explained by the ability of some singers to copy the muscular method used by their master or to intuitively realize the ideal of beautiful sound output in their imagination. By copying the good sound of a pedagogical voice, a singer develops muscle skills that provide a sound that is in line with his or her vocal ideal, even when misinterpreting the singing process.

A vocal teacher is a person who plays a special role in the implementation of important tasks of music education, the formation of a high musical and aesthetic taste of the younger generation, the development of creative abilities, performance skills. Given this responsibility as a teacher, it is important for future music teachers to understand that it is vital to improve the professional skills of undergraduate students, especially their singing skills. In order to properly develop singing skills, a music teacher must know the physiological characteristics of the voices of children of different ages, the structure of the sound and respiratory systems, the principles of their operation. The primary source of a singer's voice is the larynx, which contains the vocal cords that connect the vocal cords. During the chanting, not only the throat but also the articulatory apparatus, respiratory organs and other organs and systems are recommended to control the central nervous system. While preparing future bachelors for higher music education, the soloist who teaches them to sing, the vocal teacher who imagines each of the students as a teacher who teaches students the secrets of vocal, looking for each of them tomorrow, is the most must be armed with important secrets. [4]

What should be the voice of a future music teacher, a student? The question

naturally arises. The first requirements for a student's vote include:

1. The teacher is a student who not only masters the technique, but also has a pleasant voice and attracts students.
2. The student is able to sing along with any musical instrument (piano, rubob, dutar, etc.).
3. Ability to sing in a beautiful, pleasant timbre without the words of the instrument.
4. To be able to sing in all registers of his vocal range (medium, low and high) without losing his tone.
5. Be able to sing in a hirgo or in a faltset voice.
6. Be able to pronounce intervals correctly when singing.
7. Ability to skillfully use various embellishments and ornaments in folk songs.
8. Ability to sing in different dynamic tones.
9. In communicating with students, it is important to choose the right tone of voice.

The features listed above show how well the student has mastered the singing technique. A variety of vocal skills are acquired by the student, primarily through the training of professional teachers. In particular, students who have mastered the lessons of vocal, classical singing, choir and folk singing will learn singing skills for hours without fear. [5]

Vocal experts point out that there are three stages in the development of professional skills in students. The first period is the period of the first formation of correct sound formation skills, when the student has just learned to form sounds. The second stage is to maintain the correct way of singing, to introduce it into all registers of the sound range, to correct some of the shortcomings and to strengthen the initial skills acquired. The third stage is to bring the newly formed skills of sound generation to the level of automation, to completely eliminate the shortcomings, to teach them to use different options for the operation of sound generating devices.

President Mirziyoev: "If we understand ourselves, explain our great history to young people, develop their knowledge, we will never fail in the future".[6]

For students who are into classical singing, there will be more work to do, especially in the third period. Being able to use national ornaments typical of singing: moaning, chanting, spreading the sound, vibrating, flashing, weighing, reaching new standards - new efforts to find new ways to use new ornaments, the singer to create his own independent style can cause. When a singer stops working on himself, the singer also stops growing. Therefore, every vocalist or classical singer is required to work tirelessly to cultivate his own voice. Of course, this tireless work of this singer will pay off!

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