

Use of Folk Songs in Development of Singing Pronunciation in Higher Education Students

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Abstract:

Vocal-choir exercises activate students to a certain extent, focus their attention in one place. If the purpose of the exercises is to facilitate the intonation of complex parts of the piece, it is better to sing the singing exercise in the middle of the lesson before learning the song. In any situation, you can allocate 5-7 minutes for vocal-choir exercises.

The article describes the method of using folk songs in the development of singing pronunciation in students of higher education.

Keywords: vocals, vocal exercises, music methodology, song repertoire, tuning, music history, music literature.

Introduction.

The teacher also widely uses vocal-choir exercises to develop the singing skills of the singers. Practice singing should be done regularly in every lesson. In a sense, this is similar to morning exercise. Various exercises of physical training in the morning "create" the body and give endurance for the whole day, vocal-choir exercises open the voice more and more, and spend the whole training in a high spirit.

The main part.

Vocal-choir exercises play a big role in acquiring performance skills. These exercises are different and have different goals: to strengthen the breath, to develop the voice, to ensure its fluency and mobility, to expand its range, to use a single method in creating sound, to create pure intonation, to study harmonics cultivation, achieving accuracy of diction, etc. Vocal-choir exercises help singers to acquire technical and artistic methods of expressive performance. Some exercises have a complex character and develop various skills. If you don't do daily exercises, the process of learning to play a piece will be prolonged. At the beginning of the academic year, vocal-choir exercises should be understood and gradually become more complex. Exercises are performed with medium dynamic (slow) free breathing. Vocal-choir exercises activate students to a certain extent, focus their attention in one place. If the purpose of the exercises is to facilitate the intonation of complex parts of the piece, it is better to sing the singing exercise in the middle of the lesson before learning the song. In any situation, you can allocate 5-7 minutes for vocal-choir exercises.

Vocal-choir exercises can be conducted from time to time and systematically. The exercises that are held from time to time mainly serve to master some difficult aspect of the studied song, such

as intonation and rhythm. Such exercises are usually held in one or two lessons. Later, depending on the learning of the song, there is no need for exercises, and the teacher stops singing such exercises.

In order to acquire certain vocal-choir skills necessary for the singer, exercises such as sound direction, breathing, and diction are performed systematically in every lesson, quarter, half year and year.

Most of the exercises are complex exercises, not only for the development of one skill, but also for the development of several skills. It helps to develop. In this case, the teacher should understand the main goal and the secondary goal of each exercise. For example, in the exercise of diction development in singing, the main attention of singers is focused on correct and clear pronunciation of words. At the same time, the teacher monitors and insists on correct breathing, correct sound generation, pure pronunciation and good communication.

In order for the vocal-choir exercises to be useful and appropriate, the teacher should know the methodology of conducting them well, choose the exercises in advance to avoid forced pauses, and achieve their consistency, without constantly repeating the same exercises in the lesson. , he should think about the variety of exercises. The teacher himself must know each exercise well, be able to sing freely on musical instruments. The personal practice of the music teacher is the guarantee of the correct performance of this exercise by the singers.

Basically, vocal-choir exercises consist of three or four exercises. Depending on students' acquisition of certain skills, the exercises are partially or completely replaced with new, more complex exercises.

In order to practice, the teacher gives different types of exercises: soft, intermittent, with words and without words, with the names of the notes or some such as "Lya", "Du", "Mo", "O", "Yo". it is necessary to use exercises that are sung with vowels.

It is recommended to study the exercises with notes. Singers can sing each exercise first with the names of the notes, and then sing with the words if they have words. It helps to develop the skill of singing with notes. Due to the insufficient solfeggio skills of the students and the fact that they do not yet know how to complete the notes, many exercises in I and II classes are mastered by listening to the teacher's voice and reading. Most of the exercises consist of singing the song in the form of a sequence of one-voice (later two-voice) melodic semitones up and down.

When singing unison exercises, it is necessary to take into account the range of the first and second voices from III-IV grades. The second voices alone start the exercises with a slightly lower sound, then the first voices are added to them. When singing vocal-choir exercises in ascending movement, the second voices finish singing in the second octave Do - Re sound, the first voices continue singing to the second octave Mi - Fa sound. On the way back, the second sounds are added to the first ones in the Re2 sound. Then the first voices go to the sound of Do and stop singing, and the second voices continue to sing until the sound of a small octave of Lya.

It is much easier for singers to practice with the vowel "u" when singing vocal-choir exercises during the initial preparation of singers. The reason for this is that the vowel "u" is pronounced softly, without stress, its formal structure is always the same. The form of other vowels "a", "ye", "i" can change. After the singers have mastered this vowel, its quality is undoubtedly transferred to other vowels and sounds light and peaceful. It is recommended to sing the exercises with the vowel "U" lightly and softly in staccato style, then in one exercise the vowel "U" is combined with other vowels.

In higher classes, vocal exercises called vocalization can be given more often. It is necessary to learn all the vocal-choir exercises at a moderate pace. If the exercise is performed more intensively, the tempo (pace) is gradually accelerated depending on the mastery of the students.

The exercises can be sung with or without accompaniment. A cappella, which is the most difficult type of group singing, helps to develop the skills of singing in a more precise tone and without accompaniment. It should be said that singing semitone sequencing exercises is a bit difficult, especially for elementary school singers. Therefore, singing these exercises can be helped by very simple harmonizing on a musical instrument.

The first, second, and third voices of the two- and three-voice exercises are first studied separately with notes, and then they are practiced in combination (the first voice with the second voice, the first voice with the third voice, the second voice with the third voice). After each voice (choir part) knows its part perfectly, these exercises are combined. In these exercises, it is necessary to pay special attention to harmony - that all sounds are heard evenly and to the tune - that the formed chords come out clearly.

Vocal-choir exercises used before the lesson are called preparation of voices for singing. Such exercises are important for starting the vocal apparatus. Voice preparation exercises for singing last 5-7 minutes according to the task set by the teacher. Preparation of voices for singing is carried out with and without musical instruments. When the instrument is used, it is possible for singers to check the sound setting. If the preparation of voices for singing is conducted in a cappella method, the internal training of the singers will be sharpened.

Two- and three-voice exercises are very useful for developing musical learning and multi-voice singing skills. When singing, it is recommended to assign the singing of the second or third batch of voices to the first voices, or, on the contrary, to change the order of singing of the voices by assigning the singing of the second and third batch of voices to the first voices. It is worth noting that this method can be used only in exercises where tessitura difficulties do not occur during such a change. It is preferable to sing multi-voice exercises without accompaniment.

The main types of voice-related activities of people are speaking and singing, and at the same time, they are also considered a type of musical activity. Voice is a great wealth of a person, and he uses this wealth throughout his life. Therefore, it is important to skillfully train and strengthen the sound apparatus, to try to keep it healthy for as long as possible. Teaching singers to sing correctly from a young age is not only a musical and creative development of a singer, but also an effective way to strengthen his sound apparatus and preserve his voice. The development of singing has a positive effect on the formation of speech. That's why it is necessary to teach singing properly. It is necessary to carefully shape the singer's voice as much as possible, and always pay attention to the state of his sound apparatus.

Pupils' voices differ from each other in timbre, strength, range and other characteristics. Male singing voices are bass, baritone, tenor; in women it is divided into alto, mezzo-soprano and in singers it is divided into alto, soprano and treble. Although the type of human voice, including the type of singing voice, is innately given by nature, it is often difficult to determine the type of a singer's voice. It appears later, as the singers grow up. Correctly determining the type of voice and learning to sing and speak accordingly is of great importance for forming the voice and keeping the sound apparatus healthy. The formation of the student's voice - as a result of the growing age of the singer, due to teaching with a specific goal to sing, or under the positive influence in conditions that are not organized in the regular educational process, or due to a combination of both ways. is a process that occurs.

In order to properly develop singing skills, a music teacher should thoroughly understand the physiological characteristics of the voices of singers of different ages, the structure of the sound and respiratory apparatus, and the principles of their activity.

The primary source of the singer's voice is the larynx, which has vocal folds adjacent to the vocal folds. At the time of chanting, not only the throat, but also the articulation apparatus, respiratory organs and other organs and systems are recommended to control the central nervous system.

It is important in the organization of teaching to sing that the singer's voice undergoes several periods of maturity during school years.

Their duration is different in different singers, and sometimes they differ greatly. The first period - the period of further decision and opening of the singer's voice - from 6-7 to 10-12 years. Then the mutation eve period begins - from 10-12 years old to 11-13 years old. After that, the period of mutation begins, and it is divided into three stages: initial, main (peak) and final stage (from 11-13 to 16-17 years old).

Mutation is a voice change (voice change) during the period when singers are growing up. In such a period, the singer's voice is not strong enough to sing excessively and requires attention and careful attitude. In male singers, the vocal cords grow rapidly, the vocal folds become longer, the voice starts to decrease and move to small octave sounds. Sometimes it becomes necessary to temporarily stop training due to the transition period being difficult and different. In female singers, the mutation is peaceful and uncomplicated. However, it is necessary to take care of girls' voices. If the rules of singing and the advice of the teacher are accepted correctly, the period of mutation will help to pass a little easier.

During the period of mutation, the timbre of some male singers becomes dull, and in others, a strong shrill, hissing appears, the sound is ringing, the sonority decreases, and the vibrato almost disappears. These and similar signs in the voice of teenagers can be found in different harmony and degree. In girls, they always appear less often. But this does not exclude the need for teenage female singers to follow a conservative singing-speech regime. Such regimes are very necessary for teenage boy singers, because the transformation of the singer's voice into an adult voice, especially the change of its range, is very sharp. In the post-mutation period, male singers have a weakened intensity of timbre compared to female singers, as well as the "delicate" character of the disease, the ringing sound is preserved longer, the individuality of the voice is lost. However, gradually everything becomes smoother, the indicated signs disappear, the "adult" ringing of the voice becomes stronger and stronger, the work of the sound-producing organs becomes more and more perfect, and finally, those who have normal indicators an adult voice is formed. One of the important conditions for teaching students to sing is to take into account their age characteristics and capabilities during lessons.

In the preparation of a future singer, vocal science is considered one of the main subjects leading to the profession. Voice tuning exercises are an indispensable part of vocal lessons. Also, voice tuning exercises are held in group singing and music culture classes. With the help of these exercises, students acquire the skills of vocal singing. In individual vocal lessons, during voice tuning exercises, they learn vocal singing, legato, staccato, cantilena styles, and most importantly, how to sing in a resonant closed voice relying on the breath. In group singing lessons, in addition to the skills listed above, they learn the skills of singing together, that is, listening to each other and singing together. The level of any lesson is determined not by its formal structure, but by its content and result.

The well-known philologist Najmuddin Komilov in his book "Tasawwuf" cites the following instructive thoughts of Imam Abu Hamid Ghazali, nicknamed "Hujjatul-Islam" in the Islamic world, about learning. "There are two types of learning: learning by learning and learning by discovery. Whatever I have learned, I have learned by examining my own mind.

The wise teachings of a famous scholar should never lose their power. In addition, it is completely wrong to say that a student or student of half a century or a quarter of a century ago has the same intellectual level as a student or student of today. were

In our daily life, the participation of radio, television, press, especially computer equipment in the educational process is increasing day by day, and the level of people's self-acceptance of information and the level of assimilation of various knowledge is increasing sharply.

If we take into account the above real possibilities, the responsibility of imparting knowledge to today's singers will increase even more. To be more specific, a teacher should always be in search, work on himself, be able to show the qualities of inventiveness and creativity in lessons.

It has become a requirement of the times that the teacher should not be afraid to change the previously existing forms and methods in order to enrich the content of the lessons and introduce all the innovations that will increase the quality of the lesson and enrich it. I would like to share my suggestions and opinions on the topics of how to improve the quality and diversity of these lessons by means of group singing in vocal classes and voice tuning exercises in music culture classes.

Usually, in voice tuning exercises, the sounds of Do, Re, Mi, Fa, Sol, Lya, Si in music are sung as exercises. Also, combinations of vowels and consonants that do not have any meaning, such as Da, De, Du, Di or Ma, Me, Mi, Mu, are sung. In addition to the above-mentioned sounds and sound combinations, songs such as "Chamandagul", "Korasoch", "Yallama Yorim", "Okh, Layli", "Lolajon" and their melodies are well known to many.

Choral parts of Uzbek folk songs or a certain part are selected for singing, it gives good results. This idea is as follows

We can explain. It is known that in vocal singing, not every singer succeeds in using all the letters to make them sound at once. For this reason, in order to sing all the letters that come across during singing smoothly and with the same sound, it takes a lot of exercises from the performer to the performer. It requires performance. In this context, when folk songs are taken for practice, "g", "q", "sh" and several other letters that are inconvenient to sing are sung. During the exercise, the skills of singing these letters are developed. Chorus parts of folk songs often consist of jumps from the tonic to the subdominant to the dominant of the melody.

Summary.

So, in the process of singing folk songs as an exercise, the performer acquires the skills of singing in pure intonation between fourth and fifth intervals.

Pupils' love for folk songs, which is our rich musical heritage, will increase even more.

Respecting and studying national values is one of the important directions of the idea of national independence. It is natural that any lesson should be in the same pattern, and it will seem boring to the learners. The singing of folk songs as voice tuning exercises makes the lesson colorful and enriches it in form and content.

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