

The Concept of Human Voice Detail

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Abstract:

The human voice is a very perfect and complex structure. This composition consists of a number of members that continue and interrupt each other. This composition was created in a specially developed state in the case of singers, who have a voice compared to ordinary people.

The article covers the concept of detail of the human voice and the physical and acoustic aspects of the singer's voice.

Keywords: Voice, music, musical instrument, musical instrument, Voice tuning, fundamentals of singing, music theory, singing technique.

Introduction.

A human's sound-producing organ, voice-reproducing organ. Detail of D. Mullakandov, who was able to classify on the basis of Uzbek classical music performance. Features of ishkami, guligi, fal'tset and binni sounds. Natural talent. The ability to feel sounds is hearing. Relative sluh and its importance. Internal hearing and its role in creativity. The human voice is a vocal organ. Sounds - detail of sounds by N, V, S, T. Voice range and expressive possibilities.

The main part.

"The most perfect of all musical sounds is the human voice." said Al Farabi. From this point of view, in practice, it is recognized as the most perfect instrument compared to the human voice. The human voice is a very perfect and complex composition. This composition consists of a number of members that continue and interrupt each other. This composition was created in a specially developed state in the case of singers, who have a voice compared to ordinary people.

Physical and acoustic aspects of singer's voices.

The acoustic characteristics of singers' voices are unique. It is known that all the internal organs that work for the production of sound according to the conditioned (skill) reflexes of the nervous system are subject to the central nervous system. Therefore, singing is a complex psycho-physiological process. Every singer should have a clear idea about the operation of the voice apparatus. He should constantly check his feelings, that is, he should understand what, how and why he is singing. The human vocal apparatus consists of three main parts: lungs, larynx and vibrating cavities, which are related to each other according to their function.

Lung tissue is in the form of a cone occupying the chest cavity of a person. The lungs consist of about one hundred million alveoli, and carbon dioxide gas passes from the tissues to the alveoli. In this way, the process of gas exchange takes place. The space of the alveoli is connected with small channels - bronchioles, bronchi, which expand more and more. These channels make up

the bronchial system. In addition to the bronchial system, the lung contains arteries and veins. These blood vessels serve in nutrition and gas exchange of lung tissue. The bronchi of the right and left lungs join the trachea. Tracheas are made up of 18-20 uncle-shaped loops connected with each other by special ligaments. The trachea, in turn, is connected to the larynx.

Naturally, the process of physiological gas exchange is calm and rhythmic breathing. It causes heart contractions. That is, it works automatically, regardless of our discretion.

The breathing process consists of three continuously repeating states: inhalation, exhalation and pause. Alveoli are filled with air during breathing. From here, oxygen passes to tissue blood vessels, and carbon dioxide gas passes from tissue to alveoli. During exhalation, the alveoli are compressed and unnecessary gases are removed from the lungs. The pause is the preparations before breathing.

The larynx is located between the trachea and the larynx. This organ plays the main role in the formation of sound. It is a cavity and is covered with a mucous layer from the inside. There are four tusks inside the khiklidak, they are: shield-like tusks, folk-like tusks and two cup-like tusks. They are connected to each other by ligaments and muscles.

The inner wall of the larynx becomes a continuation of the trachea and becomes narrower and ends with a narrow hole. This is called the vocal fold. In the peripheral parts of the vocal opening there are vocal cords and folds. The vocal cords are located in the larynx and are protected by the package. The package is more prominent in men than in women. The vocal cords are shiny white and attached to the side wall of the larynx. Due to the special structure of the larynx, the vocal cords change their function in a wide range of ways.

Two groups of muscles are involved in the work of the vocal cords: internal vocal cords and external retractors. Each of these performs a specific function. The vocal muscles are located in the body of the vocal cords and change their length, thickness and width in the chest register.

The muscles contract and the vocal opening opens and closes. The muscles that pull the ligaments during the register, the muscles of the larynx contract and pull the ligaments and the tension of the ligaments weakens. In mixed registers, both groups of muscles work. The change in the length of the vocal cords is imperceptible, but this condition can change the voice of the singing singer within two octaves.

At rest, a wide triangular hole is formed between the ligaments. Air passes freely from there. When the sound is coming out, the vocal cords are closed. Sound formation occurs in the exhalation phase. Above the vocal cords, there is a bag-like deepened part of the mucous layer, which is called Morgan's ventricles. The upper edges of Morgan's ventricles form the falsetto vocal chords. During singing, they expand in the lower voices. It decreases in higher sounds. There is a hole between them. The combined common part of the vocal cords and false vocal cords participates in the movement of the false vocal cords similar to the real vocal cords during breathing and sound formation.

But the distance between them is approximately 6-7 mm. That is why it is not difficult to see true vocal chords in the vocal cavity. A triangular plate protects food products from falling into the throat during breathing.

Oscillators (resonators) serve to amplify the sound. In acoustics, the volume of air that ends in a solid wall is understood as vibrating. In humans, they can be bony or soft with muscles. The size and shape of the vibrators affect the volume and timbre. The natural size of the vibrator is different for each singer. The smaller the size of the vibrator, the thinner the sound, and vice versa, the larger the size, the thicker the sound.

The structure of human vocal organs is in some cases more perfect than any musical instrument. The human voice has two oscillators: upper and lower oscillators, and in musical notes there is only one, and it is the body of the sound of the instrument. High shakers are also called head

shakers. That is, they are located on the face of the head, above the palate. Lower vibrators are called chest vibrators. These two vibrators are tightly coupled. And he, in turn, performs the function of both a vibrator and a unique controller.

Upper vibrators include: larynx, mouth and nose bushliu. Nasal cavity and the side cavities of the nose, that is, the forehead and maxillary sinuses. The lower oscillators include the trachea and large bronchi. All other oscillators have almost no value in amplifying the sound. They are not related to the outside air and do not reach the listeners' ears. So what is the function of the remaining oscillators in sound? They show the vibration of the head and chest, that is, it allows singers to think about their voice, which is an important sense. Head vibrators do not have the ability to change the size of the spaces and the vibratory activity, except for the nasal and throat cavities. They keep air in a certain volume. Therefore, only the higher overtones of the voice can vibrate. It can be understood from this that the activity of the vibrators in the face is evident only when the voice timbre is rich in high-frequency overtones while singing. When sound passes through the oral cavity, a large part of its energy is transmitted to the vocal cords through the hard tissues of the facial skeleton. At the same time, it vibrates the air on the ground and creates a state of vibration. Because the energy stored in the head vibrators cannot escape through the airways, the vibrators cause the wall to vibrate. It is these vibrations that the singer perceives as sound falling on the vibrator. The position of vibration in the head vibrator is the most important amplifier of the voice function. So, the sound falling on the head vibrator creates comfortable conditions for the singer while singing.

When the head shakers breathe properly and the larynx works moderately, a pure sound is created. It should also be noted that not all singers have the same ability to feel head shakers. Therefore, it is necessary to approach each singer in his own way.

The chest vibrates when sound is emitted through the chest airways. You can feel this condition by pressing your hand on your chest. The sensations of vibration in the chest are also useless for the listener, as are the vibrations of the head shakers. The chest is filled with lungs. Lung tissue absorbs sound. Therefore, vibration develops in the trachea and heart bronchi. The length of the trachea and bronchi and the size of the cavities can vary. In this case, only low sounds are controlled. That is why the chest resonator does not work at all in fake voice (falsset). Falsset is derived from the Italian word *falsetto*, which means lie. This means a false voice or humming in the upper registers. Sometimes it is also called "head" register or "fistula".

Chest vibrations ensure the fullness, richness, size, warmth, softness, heartiness and beauty of the voice. As the voice becomes louder, the number of vibrations in the chest decreases. The sense of support is carried out by the diaphragm and ribs, and the vibration function is carried out by the head vibrators.

During singing, it is necessary to try to make the strings work together, so that the head and chest vibrators work at the same time and ensure an easy transition from register to register. It should be kept in mind that a singer who has mastered head and chest vibrators can freely control his voice. Relying only on the head or chest oscillators, i.e. on one side oscillators, will have a harmful effect on the sound quality. Such a situation also destroys the sound purity and quality.

It is known that the hearing frequency of the human ear receives vibrations from 16 hertz to 20,000 hertz. The volume during speaking and singing occupies a part of the hearing range. That is, the human voice ranges from 74 hertz to 1056-1054 hertz. The pitch of the human voice depends on the frequency of vibration of the vocal cords. The larger and thinner the vocal cords, the higher the tension, frequency of vibrations, and speed of air passing through the larynx hole. In this case, the volume will increase or vice versa.

The strength and length of the human voice is formed through the range of vibrations. The larger the range of vibrations, the stronger the sound. The range of vibrations is formed depending on the force of contraction of the vocal muscles and breathing. In addition, the state of the vibrating spaces also affects the sound power.

The gloss and timbre of the voice quickly reach the listener's mind. The main part of timbre is formed in the larynx. Apparently, the strength and frequency of the vibrations in these sounds also affect the timbre of the voice. Changes in pitch and consistency lead to changes in timbre. Uneven movements in the voice cause it to break and the timbre becomes dull. The distance from the sound source to the timbre also affects it. Because the absorption of air by the upper overtones and the firmness of the lower fundamental sounds depend on the strength and gloss of the timbre. Along with creating a beautiful timbre, it is also necessary to pay attention to its purity.

One of the criteria that determines the main essence of music is the concept of veil. In which directions of the musical process are used musical tessitura and types of voices. Unique words used in choral performance. Configuration and their types used in practice. Children, adolescents and professional divisions.

The art of music, in a broad sense, embodies great processes such as the harmony of voices, beauty, spiritual nourishment, and unparalleled creativity. At the same time, he is a spiritual rich man who has a great power and has a mysterious power that humanity seeks, loves, desires, wants, listens to, takes pleasure in, empathizes with, and so on. When music acquires such characteristics, the content, form, characteristics and quality are proportional to it, in which a great power is obtained. There are many sounds in the world, but there must be an ear to hear them. Usually, human hearing ability can hear and perceive sounds from 16 hertz to 4300 hertz. From these, he listens to the sounds formed in certain intervals (frequencies). These are definitely sounds that have a certain pitch.

It is a very complicated process to make all the sounds with a certain pitch in the same way, at the same time. This criterion includes factors related to creativity, talent and great skill. Therefore, tessitura boundaries have arisen within the framework of the concept of pitch and their certain pitch and timbral characteristics in music, and are based on this in practice. The criteria of pitch and tessitura have been extensively studied throughout history by practitioners, theorists and researchers of the past and certain results have been achieved. The existing magic of the art of music is formed and created in practice, listened to and practiced within certain contents. Usually, the curtain is detected by a person in two cases. The first: by listening (that is, by hearing); The second is to separate the sounds theoretically. Both years led to a certain order in the formation of the sound system. The veil problem has been solved in terms of sound relationships and their composition and formation based on a single system. They knew the composition of 16 to 4300 rows of sounds, reflective curtains of certain tones, and textures containing certain intervals.

In music, pitch means a specific tone, sound, musical sound. A sound with a certain frequency. Based on the sounds, the "Composition of Dreams" (Sound system) was formed. The formation process is necessarily based on theoretical research and is formed on the basis of the science of "Theoretical Content". The theoretical content was formed on the basis of mathematical measurements, so it received the name structure (stroy).

In music, the concept of pitch refers to all available sounds. However, there are forms that take them into a certain set of vowels. In the process of their widespread use in practice, it was named to a certain extent. Their internal structure and characteristics are taken into account in the naming criteria.

Regarding the human voice, the system of pitches is divided into the following names: Bass, tenor, alto, and soprano. Every student and teacher should know and remember the principles and methodological guidelines of vocal pedagogy.

In the process of working on sound, it is required that the elements of sound are in harmonious motion. That is, breath, larynx, organs of speech and voice resonators are connected to each other and move with mutual influence. As a result of proper harmony, a complex sound system is created. In this case, the vocal cords can achieve a high acoustic effect by spending a small

amount of effort. All activities of the vocal apparatus are controlled by the central nervous system. Because of this, each sound should be evaluated as a result of the singer's musical ability. Therefore, the inner spiritual world of the future performer is of great importance. The better the singer's musical ideology is developed, the higher his performing culture will be. It is of particular importance to bring the musical and vocal hearing abilities of a young singer to a perfect level. Vocal hearing ability helps to perceive the unique (timbre) qualities of the voice and to understand its physiological formation. The sound of a professional singer is significantly different from the sound of ordinary words, because there are sound formats in his acoustic spectrum. It is very important to hear and understand that the sound is being produced correctly, not to over-strain certain muscles (larynx, breathing and other organs), not to deviate from the accepted general aesthetic standard and to preserve one's identity.

Constantly listening to masters of vocal art helps to express the tone correctly and analyze it. Teaching the ability to use the voice correctly is one of the main tasks of pedagogues. The teacher uses different methods to develop his student's voice. In this case, suitable exercises, vocalizations and recommended music works can be used. The teacher demonstrates the ways of performance to the student in his own voice, gives instructions. Explains the effect of vowels and consonants on the sounds that come after them, uses phonetic methods. Such extensive and detailed lessons guide the student in the right direction, help to eliminate voice defects, this manual contains enough material to form the voice of a student who has taken the first steps to singing, and his has its influence on the direction of musical, especially vocal ability. The manual includes large-scale musical works, vocals related to folklore, non-professional music of different eras and styles, samples of the works of Uzbek composers, exercises tested in practice, that is, in the process of training vocalists at the conservatory. received

In the performance of arias, romances or songs, the student's vocal elements are fully involved and clarify the means of artistic expression (sound, performance style). In this case, the singer's attention is focused on the impression of the musical image, and he does not pay much attention to the work of the voice. As in any work, the initial period of training is crucial in training a singer. It is very important for the student to understand his capabilities right from the first step. Being able to sing with a pleasant, cheerful sound in the middle part of the vocal range, being able to perform expressively a simple piece is one of these.

Before starting a lesson with a new student, an experienced pedagogue should learn about his vocal and musical abilities, what type of voice he has, and at least estimate the level of musical progress. It is necessary to be aware of the features of the nervous system and psyche. It is not for nothing that the first period of training is called the "familiarization period". It is during this period that a creative relationship occurs between the teacher and the student. It is not recommended to quickly correct the student's voice defects. This situation can limit the student's personal opportunities. You can see the "policy of non-interference" in the first lessons of experienced pedagogues. However, it is during this period that the pedagogue needs to draw up a personal plan that envisages the gradual, regular and extremely effective development of the student's vocal ability. In the initial period of the lessons, the student's voice should not be given too much weight, and the lesson should not exceed 20-25 minutes. In order for the lesson to pass effectively, it is recommended to practice twice a day, as it was accepted during the old Italian school. Otherwise, not only the vocal apparatus, but even the nervous system will be tired from this new, not yet habitual activity. If the student's voice starts to sound worse at the end of the lesson, it means that the exercises were too much. In such cases, it is necessary to reduce the amount of training.

Students often think that "the more I practice, the faster I will learn to sing correctly." Saying that this concept is wrong, it is necessary to strictly prohibit independent training at home. Incorrect and inappropriate exercises will not bring any benefit. On the contrary, the number of meetings with the teacher should be as small as possible. It is better to train with a beginner student twice a day - in the morning and in the evening.

It is necessary to start working on the sound from the central range part. In this case, trying to achieve a free, natural tone, you should not use high and low tones. Because these tones lead to a certain degree of tension in the vocal cords.

You may encounter some difficulties in playing some sounds. In order to eliminate this, the teacher should identify well-formed vowel sounds and use them as a basis for the initial exercises.

The personal characteristics of the student should be taken into account when choosing the dynamics of the exercises. Loud singing is often associated with intensity. In this case, the sound apparatus may be overstressed. Finally, singing with a low voice causes the young singer to lose his breath. Therefore, it is desirable that the strength of the training should be medium in the initial exercises. M. I. Glinka recommended to sing "freely", that is, not to caress the respiratory system or to force it.

In order to visualize the general state of voice impairment, the pedagogue should have his student examined by a doctor-phoniatrist.

It is important for the teacher to know the anatomical structure of the vocal apparatus, because it is of great importance in determining the tone of the voice. It should also be remembered that the voice of a student who has taken the first steps in the art of singing does not always correspond to traditional classifications (for example: soprano, mezzo-soprano, contralto, tenor, baritone, bass, etc.). Determining which group the singer's voice belongs to in time ensures the correct and natural development of the voice.

Currently, there is no single method that can accurately determine the type of voice. In some cases, the bass tries to imitate the voice of the tenor he admires. As a result, the formation of sound becomes superficial. A tenor calls himself a baritone to avoid "complexity". The teacher should be able to distinguish the student's voice characteristics from his performance style. When determining the type of voice, timbre, range, characteristics of the register structure (central sounds), the ability to grasp tessitura, as well as physiological and anatomical signs (length and density of vocal cords, resonator structures, etc.), and a number of symptoms should be taken into account.

An experienced vocal teacher learns a lot from the timbre of his student's voice. This individual acoustic property should be carefully checked in different tessitura. In order to hear the best qualities of the timbre, it is possible to play a piece by moving it to adjacent tonalities.

The range is also one of the signs that identify the type of sound. However, it may not always be fully expressed in the student. Often it is limited. The extremely wide range, which includes mezzo-soprano and soprano tones, which occurs in some cases, is also not useful.

Studying the structure of the register is a helpful tool in the correct classification of the voice. A beautiful sounding transition and the location of the central tones can also help in the correct identification of the voice.

The ability to hold one or another tessitura depends to a certain extent on the student's voice range. The limited range also limits the student's tessitura possibilities. However, learning them will greatly help in determining the type of voice.

Physiological-anatomical signs of voice and chronoxisymmetry can serve as an auxiliary factor. There are certain laws in the relationship between the voice type and the length of the vocal cords: the higher the voice type, the shorter and thinner the vocal cords. Some famous singers are an exception to this rule. For example, E. Caruzoni's vocal chords are characteristic of a baritone, while D. M. Mihailov's vocal chords are short compared to other basses.

The chronoximetry method based on the measurement of the movement speed of the laryngeal nerve is not widespread in our country and cannot be an accurate measure for determining the

type of voice. A correct diagnosis can be made through the above-mentioned complex notes and as a result of the process of daily practical training.

General principles have been developed in vocal pedagogy. All pedagogues support them in training young singers. Every teacher must follow these principles.

The development of the singer's vocal technique should be directed to the artistic goal. Artistic goals determine the way to choose one or another technical style and work on the chosen style. Therefore, it is necessary to develop and nurture artistic taste and vocal skills in a broad sense in musical observation. Therefore, at all stages of training, artistic development should be in harmony with technical development.

When we talk about the artistic and technical development of the singer, we should understand this principle from the point of view of formality. Naturally, at first, the attention of the student and the teacher will be more focused on the development of technical signs. In the last stages of the training, the development of the student's artistic abilities and the issues of artistic performance occupy the main place.

Each student is a unique person (from the physiological-anatomical, spiritual, musical point of view). That is why vocal pedagogy looks at educational tools as a creative process. The specific features of the voice apparatus are connected with the phonetic features of the native language. With this in mind, it is good to create special exercises for each student.

This principle is learned from didactics, but when it is applied in the field of singer education, it acquires special importance. Sound development is gradual, (starting with central tones, taking into account range and dynamic capabilities). Vocal exercises should be regular - from simple to complex, from restraint to speed, based on the principle of complicating musical performance tasks. It is very important that each student gradually acquires a complex dramatic repertoire. A young singer, regardless of the form and strength of his voice, should be educated on the basis of lyric works in the early years.

This principle means that it is important to constantly develop and polish the skill throughout the entire creative life. Competence only determines the potential for success. The path of a singer-artist is to work tirelessly on oneself and strive for perfection. "I do not believe that only the power of talent will be the savior," wrote F. I. Shalyapin. And A. T. Rubinstein said, "Indefatigable talent will perish, but diligent talent will gain fame." Only regular, selfless work will lead the singer to the peak of skill.

Exercises play an important role in the formation of vocal skills. These are the simplest musical materials that are always related to the student. The collection includes the exercises of famous pedagogues in Italy, Russia, France and Bulgaria.

Depending on the type of voice, each exercise should be moved to a comfortable tonality. F-major tonality is better for performing exercises in high voices, D-major for middle voices, C-major for low voices. When performing a given exercise, it is necessary to carefully monitor the exact expression of tones and rhythms. The singer should not consider the exercises as the only goal, but should be considered as a tool that improves the timbre qualities of the voice and is necessary for the development of technical skills.

If the student from the first lessons looks at vocal exercises not as a formality, but as a process of expressing an artistic mood, then the achievement will be more. This mood may not be very complicated at first (movement exercises in the major scale represent a state of joy, long notes given with legato are suitable for the feeling of the Motherland, exercises in the minor scale express sadness, etc.). Such exercises will save the student from formal performance in the future and teach him to sing meaningfully.

In the first year of education, you can limit yourself to the exercises we recommend. Students should refrain from singing too many different exercises. Only some exercises should be used as

the basis of training. They are repeated in every lesson, and depending on their performance, the pedagogue learns about the student's vocal achievements and existing defects. In addition, the well-remembered exercise draws the student's attention to performing various vocal-technical musical tasks.

Only as a result of daily vocal exercises, the voice will develop, voice defects will be eliminated. At the same time, the coach should pay attention to the student's head and body posture, facial expressions and facial expressions. A student should learn to be free, calm, and at the same time active. With the help of vocal exercises, it is necessary to get rid of some inappropriate muscle tension. Unpleasant situations such as unclasped hands, crooked lips, and glaring eyes should be eliminated before they become a habit.

When a student sings, his chest is free, closed, diaphragm and abdominal muscles are in a very gentle state. In this case, the singer's body is in the right position. During the performance, you should not slouch and not push your stomach forward too much. Men and women with low (thick) voices should pay attention to the sound of chest resonators.

It is of particular importance for the singer to show her figure naturally and beautifully. It is necessary to raise the head too high, not to lean forward or to the sides. It is necessary to pay attention to all these from the first lessons. Keeping the head straight is not only an aesthetic goal. According to experienced pedagogues, keeping the head in the right position allows for the correct formation of the sound, and when leaning forward, a muffled sound is formed.

The singer's face should not be contorted, facial muscles should not be excessively strained, it is absolutely not necessary to forcefully smile, always exaggerate the lips or open the mouth wide. Smiling is an effective factor that gives energy to the general state of the body. It can be a reason to raise the spirit, to be creatively active, and to master the training successfully. But it is not appropriate to turn a smile into an exhibition of teeth.

In many cases, the student's eyes show signs of strain. As a result of attracting attention to vocal-technical tasks, meaningless expression begins to appear in his eyes and face. In such cases, if the attention is focused on the content of the spiritual image, the eyes return to the state of "mirror of the soul" and begin to express the artist's artistic goal.

The first exercises in this program are aimed at creating the right tones in the central part of the voice diapause and connecting them to each other to form musical sentences. When connecting sounds, you should pay attention to the legato sign. In some cases, light voices are quickly subordinated to the staccato line.

The second part includes exercises aimed at reducing the difference between the sounding of vowels in vocals. If the student has difficulty in pronouncing one or another vowel sound, in this case, this sound is placed among the vowel sounds well mastered by the student.

It is advisable to continue the exercises, starting with short ones, and then moving on to longer ones. Several exercises are aimed at providing voice mobility, using dynamic symbols (p-f), and equalizing registers. The collection also includes special exercises that develop the proportion of the articulation apparatus and help the smooth formation of consonants.

Among the mentioned vocal exercises, the so-called voice tuning exercises have a special place. A series of exercises are compiled based on the experience of many pedagogues in different styles and schools. These are the exercises of pedagogues of countries like Italy, Russia, Uzbekistan, Ukraine, Estomiya.

Exercises should be determined based on the personal characteristics of each student. When transposing them, voice possibilities are taken into account. Vocal exercises are a reliable and important factor in voice development.

After the student acquires the ways of creating a tone in the voice and connecting them together to form musical sentences, he can move on to study vocalizations.

Vocalists, like etudes, are trained to improve the technique of controlling the voice and to develop the student's ability to perform music. Each vocalization, that is, exercises in the form of a wordless melody, sets specific technical tasks for the performer (development of strokes, mastering complex intervals) and, due to its artistic essence, requires a logical and meaningful interpretation from the performer. .

General vocal methodology, vocalizations have their place in the education of the student, etc. Singing without words allows you to clearly and clearly express the melody, master the musical form perfectly, and improve your performance skills. The singer develops a sense of tempo and rhythm. He learns to keep the power of sound indicated by the author at the required tessitura.

Vocalizations are usually pronounced with vowel sounds (a, o, e). Depending on the student's task, musical sentences can also begin with a consonant sound. For example, la-a-a, zo-o-o, re-e-e, etc. It is recommended not to vocalize the vowels "U" and "I", because in the passages "u" reminds of humming, and "i" reminds of whispering.

The vocalizations given in the manual are enough for the elementary education of a young singer. Being able to perform a work of art is the main task of students in the training process. Romances, songs and arias introduced by the author as educational repertoire do not require special vocal and technical preparation. Uzbek tunes and songs made up the main part of the artistic works.

However, it should be said that it is not advisable to start the training immediately with the performance of artistic works. For this, first of all, it is necessary to master the basics of sound, correct formation of sounds, and their connection to each other. This exercise will last at least one year.

The works of ancient Western European classics (Handel, Bach, Scarlatti, Mozart, etc.) have a special place in the preparation of the student. The essence of their content is revealed through clear and obvious forms.

It is necessary for a young singer to thoroughly study the works performed, that is, to fully understand the meaning of the words, to harmonize music and expressions. From the very beginning, the singer encounters the style of the work he is studying. In order to feel the style correctly, it is necessary to understand music and raise the general level.

Studying the method of performance analysis is the basis for understanding the work and revealing its ideological content. When analyzing a work, first of all, its general structure is important, how the author wants to explain the idea, the climax of the work, etc. are determined.

In order for the performance to be successful, it is necessary to perform the rhythm movements correctly and sing the melodies flawlessly. Freedom in performance can be achieved only after mastering the rhythm movements given by the author in the notation.

A young singer should be able to pronounce sentences clearly and clearly. He should always remember that each sentence consists of musical and logical accents. Usually, the musical accent of the sentence corresponds to its climax. In such cases, it depends not only on the account of the accent, but also on the fact that it is slightly caught at this point. In the next movement, the tone can be restored or even faster.

The reader should highlight the main word that clarifies the meaning of the sentence, considering the emphasis on the logical word. The accent of the words placed correctly by the singer can fully convey the original meaning of the sentence to the listeners. However, it is not appropriate to put too much emphasis on logical emphasis. Because as a result of exaggerating the pronunciation, the silence of the tone can be disturbed.

The stress of a musical sentence and its logical stress may match, but not always. Such incompatibility is often found in the romances of M. I. Glinka, S. A. Dargomijsky and other composers. Mastering sharp harmonies lends grace and elegance to musical phrases.

One of the most common mistakes among students is not to complete weak parts, shorten their length and sing them to the end. This deficiency occurs due to the fact that an inexperienced singer emphasizes a strong or relatively strong contribution to the emphasis on the logic of words. Sometimes other shortcomings are also noticeable. Performer can play the notes of the melody correctly in terms of length and height. However, the logical emphasis of the sentence and its elastic movement are neglected. The elasticity of the musical sentence depends more on the ability to control the voice, mastering soft, cantilena ways. By forming sentences correctly, the student gradually begins to understand the form of music. Being able to reduce the musical phrase to a certain pace and rhythm is one of the most basic conditions for feeling the musical form.

Tempo is usually given by the author at the beginning of the work. Fast pace never means urgent, it should not be stagnant. In rare cases, the pace is constant. In its variation, expressions such as *asselerando*, *ritardando*, *rubato*, *allargando*, *fermato*, *adlibitum* are used. All dynamic movements and changes in the performance should be accompanied by a return to the main tempo and rhythm. Mastering the tempo means being able to use all the complex dynamic movements without breaking the shape and basic tempo of the piece of music.

The essence of pauses, which are elements of musical expression, should be discussed separately. Many young singers consider a pause as a sign that deviates from the range of images and interrupts the movement of the music. This is a misconception, and the pause is one of the most expressive tools in vocal music.

In vocal art, the influence of tone expression and voice timbres is extremely high. If the sound is free and natural, its timbre pleases us. The famous artist F. I. Shalyapin searched for a way to express the melody truthfully throughout his work. If the melody loses its expression, vocals become lifeless art.

Performance of a work of art requires the singer to have clear diction and eliminate speech defects. It is no coincidence that scientists call vocal art vocal speech. After all, the speech should be clear, clear and understandable.

The faster the gradation (transition from one state to another) occurs in the volume, the faster the student's skill begins to improve. If the dynamics of the sound does not change, the performance will tire the listeners.

In addition, in classics, the expressions "r" or "f" serve not only to indicate changes in sound strength, but also to indicate the nature of the work. Singing with a strong or weak voice cannot be limited to imagination. It is also important to imagine what the sound being played can represent.

Summary.

The certain artistic content of the poetic text and music not only affects our consciousness, but also arouses emotions. An artistic feeling arises in the singing singer. This feeling is reflected in the hearts of listeners only when it is extremely bright and vivid. It is only then that the audience will love the characters of the piece being performed, they will feel sympathy or hatred for them.

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