

Formation of Vocal Skills in Students Studying in Higher Education

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Abstract

It is not for nothing that it is said that the art of singing is the art of breathing. Almost all singers do not know how to breathe properly and use it properly while singing. It is known that there is a certain difference between the breath in singing and the physiological breath. Physiological breathing begins naturally from the day the singer is born and occurs in a certain rhythm and at a certain time interval.

The article describes the method of formation of vocal skills in students studying in higher education.

Keywords: singer, music art, music methodology, tuning, musical instrument/music theory.

Introduction.

The performance culture of singers depends on their vocal and choral performance skills. Achieving vocal skills is based on interrelationship of posture, breathing, sound generation and correct pronunciation.

"Singing situation of singers. The singer must follow the singing position while standing or sitting. In this case, the student should keep his body straight without bending it, without leaning on the seat, shoulders slightly, without raising the chin too much, keeping the neck and head straight, placing the palms lightly on the knees, It consists of situations such as sitting without bending over and placing your feet shoulder-width apart". 1

The main part.

It should be mentioned that it is not possible to quickly acquire the ability to sing while standing. Singers understand the rule easily, but also quickly forget it. Therefore, the teacher should always monitor how the singers sit while singing. A qualified teacher reminds the whole class of singers, and sometimes individual singers, of the rule of correct sitting during the lesson. With this, the teacher creates a spirit of organization in the lesson. This helps the singers to behave well, to concentrate and to be disciplined. The position of chanting chants also cultivates patience in the singers.

It is better to perform learned songs while standing. In this case, the chin should be slightly raised, the legs should be shoulder-width apart, and the hands should be at the sides. In this case, the sound will be resounding. The teacher should teach the singers to stand freely without noise when they stand up to sing.

After learning the hymn, the faces of the singers performing it should be expressive and meaningful without being distracted, that is, the content and character of the work should be reflected from their facial expressions. During the performance, the singer should keep his head

straight, not twist his face, and not squeeze his lower jaw. The correct posture of the singer allows him to breathe properly and create sound.

It is not for nothing that it is said that the art of singing is the art of breathing. Almost all singers do not know how to breathe properly and use it properly while singing. It is known that there is a certain difference between the breath in singing and the physiological breath. Physiological breathing begins naturally from the day the singer is born and occurs in a certain rhythm and at a certain time interval. In singing, breathing happens quickly and in short intervals, and exhalation depends on the length of the song's sentence, speed and expression of the character. The rhythm of the breath changes depending on the character of the piece being performed and is taken deeper than the physiological breath. There are the following types of breathing in singing:

1. Breathing that expands the lower ribs;
2. Shoulder expansion breathing;
3. Belly breathing (diaphragm goes down);
4. Breathing with the chest (the upper part of the chest rises).

"When singers inhale, they fill only the upper part of the lungs with air, which is known by the lifting of the shoulders from the surface."²

Students should be taught to use the most comfortable and useful type of breathing for singing, i.e. deep breathing. Singers should always be reminded to keep their shoulders still and calm while breathing. If one of the singers raises their shoulders while breathing, the teacher should help that singer to breathe properly. For this, the teacher puts his hands on the singer's shoulders and does not allow the shoulders to move while breathing. This method helps the singer to breathe properly.

During singing, it is recommended to use the lower rib expanding breathing and abdominal breathing. The diaphragm separates the chest and abdominal cavity in the human body. When breathing with the help of the lower ribs and diaphragms, inhalation and exhalation are arranged through the diaphragm. It happens like this: the singer breathes as if he "smells" a flower. In this case, the lungs expand; push the lower ribs outward, and the diaphragm decreases, as a result, the abdominal wall bulges forward. The upper part of the shoulder and chest will not change in this case. Breathing should be deep, complete and most importantly, noiseless. Exhalation must be economical, long-term and even. Exhalation is controlled by the movement of the abdominal taut shell, which directs the air upwards and causes the vocal cords to vibrate. Lower ribs and diaphragm gradually return to their position.

Teaching singers to breathe properly is necessary not only for singing, but also for singers' health. Breathing in singing has two main states, like breathing in general, and the quality and extension of the tone of the song depends on this moment. These states consist of inhalation and exhalation.

The nature and "pace" of breathing depends on the piece being performed. If the song should be extended and sung slowly, take a deep and heavy breath. If the work is written in a cheerful tempo, the breath is taken quickly and easily during the performance.

The second state of breathing characteristic of singing is exhalation. The essence of correct exhalation while singing is to make effective use of the breath taken into the lungs. He pauses for a moment before exhaling. Singers should hold their breath for a moment. This helps to use the spare air in the lungs. Otherwise, the air in the lungs will be exhausted at the first sound of the musical phrase. The song comes out muffled and dull. However, it is not good to take too much air into the lungs. If you take too much breath while singing, it will have a negative effect on the quality of the sound and the clear intonation.

The singers work on breathing by performing song repertoire and special exercises. One such exercise is to play major scales in half notes at a slower tempo. In Gamma, the breath should be taken in a certain place, and it should be observed that all the singers do this at the same time.

No matter how useful exercises are for developing breathing in singing, the teacher should not forget that the main place in this field should be given to the repertoire of songs.

For singers, each new piece serves as an exercise in learning to breathe. As the singers grow up, they acquire the skills of correct use of breath while singing. And the task becomes more and more complicated. Great performance opportunities open up before them. The teacher should also teach that the breathing sign is "V" i.e. "Bird" in the notational expositions of the song. It is necessary to try to bring the place of breathing to the beginning of each musical phrase, the musical phrase itself often corresponds to the beginning of the poetic phrase. It is necessary to explain to the singers not to cut off the word and not to breathe in the middle of it. After the teacher shows where to breathe in the song, it is necessary to follow the instructions carefully.

Sound is produced by the joint operation of the vocal apparatus (larynx, larynx and two cone-shaped vocal cords inside it), breathing (lungs, trachea, chest) and hearing apparatus. Sound occurs when air passes through a closed sound hole during the vibration of the vocal cords. The time of appearance of sound is called "sound attack". Depending on the tightness of the vocal folds, the strength and nature of exhalation, the sound attack can be hard, soft and post-exhalation attack.

In the first and second grades, when working on the formation of sounds, it is mostly the teacher's demonstration of his sound, which can also be called the method of imitation. The teacher should explain as briefly as possible. When there is a difficult part of the song, the teacher gathers the attention of the singers and shows how to overcome this difficult part.

From the fourth to fifth grade, the explanation of sound production is carried out in a wider way, and the imitation method remains the leading method. In the upper classes, the teacher conducts extensive explanatory work. Here, students will be introduced to elementary expressions related to vocals. For example, "high position of sound", "sound attack" and similar phrases should be understandable to singers. Singers need to have an understanding of the voice register, practical and theoretical resonators. This will help them acquire a singing voice.

Singers should not sing the song artificially, but sing it consciously and control their voice. Singing in a loud voice. The fact that the singers show excessive activity, that is, they shout and sing the song with strain, means that they have not acquired a good voice. The teacher should teach the singers to sing naturally and freely, for this it is necessary to get them to sing the piece first slowly and softly.

In a soft attack of sound, the vocal folds open with the beginning of exhalation. As a result of the outgoing air lightly touching the vocal cords, a very soft "audible sound" is formed. A strong attack of sound is formed as a result of tight closing of the vocal folds before exhalation. In this case, the outgoing air hits the vocal cords with great pressure, and the resulting sound becomes harsh and harsh.

In a post-exhalation attack, the vocal folds contract after exhalation, resulting in a silent "X" on exhalation before the sound. Due to additional sounds, the sound loses its purity, and the vocal folds become loose.

Regardless of the fact that the voices of school-aged singers sometimes have a wide range, they have a side called "working area", which is similar to how naturally and easily the voice sounds and sounds pleasant to the ear. This area is smaller compared to the total range. The average state of the voice range is between Do1 and Mi2. Therefore, it is appropriate to carry out all work taking into account the voice capabilities of singers and teenagers.

It is inappropriate to attack young singers. Sharp attack can be used and work only as a method of expression when conducting vocal training with singers of middle age (6-7th graders) and older. However, even then, the singer must have some experience in performance. Otherwise, this method will not be useful, on the contrary, it will be harmful.

Working on increasing the flexibility and mobility of the soft palate in sound production is beneficial. In this case, it is possible to use sonority appropriate to the age standard and certain combinations (for example, sound combinations such as Mi, Ma, Me).

When the song is being sung, the performer's voice should be free and full of unique sound. The standard of holding the breath of a singer is one of the main manifestations of students' performance success. This growth also occurs in the process of musical activity and largely depends on the choice of repertoire and the material of vocal exercises.

Special requirements for the development of the singing bop breath serve to improve performance skills. These requirements consist of such important elements as breathing freely, not raising the shoulders, exhaling the taken breath without haste, sparing it, not changing the position, not wasting the breath in haste, and having sonority in the voice. Since the respiratory system also performs the function of a resonator, it should be properly controlled during performance. It is absolutely not allowed to do things contrary to the natural range of students' voices.

In music lessons, singers are required to have correct diction (Latin dictio-speech pronunciation), that is, clear and clear pronunciation of the literary text. Any song contains powerful means of expression, such as music and words. That is why diction plays a very important role in music. Often, when singers sing a piece of music as a chorus, we cannot clearly understand many words. In this case, the work loses its meaning. The reason is that the singers try to sing the lyrics and strain the sound. Both types of singing are not allowed. The teacher should ensure that singers have clear diction, clear pronunciation of words, but without harming the quality of the sound. During the lesson, diction depends on the performance of the singers' speech organs, that is, the performance of the articulation apparatus consisting of the tongue, lips, soft palate, and lower jaw (articulation-Latin articulatio-divided into parts). Active dynamic articulation is the main element of vocal technique.

Singing pronunciation is different from speaking pronunciation. In this case, it is necessary to achieve harmony in the active movement of the tongue, lips, jaw, etc., by means of which the pronunciation of the literary word is phonetically and vocally clear, melodious, and meaningfully expressive.

Articulation apparatus should be healthy, correctly located and perform its function correctly. Its shortcomings can be eliminated through special exercises. Such defects include mispronunciation by replacing some letters. In singers, these defects occur as a result of slow movement of the articulation apparatus. Therefore, the articulation apparatus must work at a high level of activity. It is very useful to study the song very slowly, paying full attention to the correct pronunciation of the text. Conscious perception of the literary text of the song can be the basis for the successful performance of the development of singers' diction. If this is not followed, singers often pronounce the words of the song without thinking about what they are singing about. Therefore, the work on diction should be carried out in connection with expressive reading.

It is important to be able to form vowels correctly in singing. This work is done in the process of learning and singing vocal choir materials, vocal exercises, rehearsals and songs. In our mother tongue, consonants are used more than vowels. Therefore, the task of the teacher is to achieve a short and clear pronunciation of consonants at the expense of singing more vowel sounds. In this case, it is necessary to strive to sing the speech pronunciation of the sounds closer to the singing pronunciation. It helps to pronounce the sounds close, soft and "soft" while singing while preserving the national pronunciation color.

When considering the issue of diction in a song, one should not forget that the correct pronunciation of vowels is closely related to diction.

If the vowel sounds provide the length, strength and variety of the singers' voice, then the consonant sounds allow to express the content of the artistic text of the work in a comprehensible and emotional way.

Correct pronunciation of vowels during song teaching, firstly, makes the sound of the song come out beautifully, and secondly, it helps the words in the song to be melodious. Disrespecting vowel sounds leads to word distortion.

In a song, vowels have a certain duration and are sung, while consonants are pronounced together with vowels and do not have a fixed duration. Regardless of the tempo of the piece, the consonants should be short, intense, and understandable. However, the way of pronouncing them changes somewhat depending on the tempo and character of the song. In slow, prolonged works, the consonants are short, but much softer, as if they are attached to the vowels. In fast-paced songs, consonants are pronounced burro-burro and with emphasis compared to consonants in speech.

When working on diction, the teacher can use the method of explanation or direct demonstration. It is appropriate to use the direct demonstration method in primary classes.

Accurate pronunciation is the main condition for clearly conveying the artistic text to the listener. But orthography is also important in the correct pronunciation of words. (Orfoepia-Greek or fo epeia-correct speech). Pronunciation of consonants during singing often corresponds to the requirements of speech orthography, the rule of literary pronunciation of words.

Summary.

So, in the process of preparing the work with class singers, it is necessary to work on the literary text at the same time as the music. It is related to the deep understanding of the content of the work, revealing its main idea and expressing them to the listeners through clear and clear diction, and it is one of the necessary conditions for the artistic performance of the work as a choir.

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