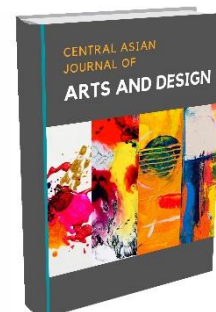




CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN

Journal homepage: <https://cajad.centralasianstudies.org>



Methods of Teaching Vocal Exercises to Students

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Annotation

In this article, sound, correct sound formation, different forms of vocal technique, different methods for teachers to teach vocal exercises, teachers' acquisition of sound formation and singing skills in students in vocal lessons are discussed. Full details of skills are provided.

ARTICLE INFO

Article history:

Received 10- Aug -2022

Received in revised form 11 Aug

Accepted 09-Sep-2022

Available online 06-Oct-2022

Key words: student, music, vocal lessons, vocal, teacher, lesson, lesson training, vocal exercises.

At all times, in the pedagogic practice of vocal schools, various exercises were used to train the necessary singing skills, to master the elements of singing skills. To make the sound “manageable”, to turn it into an obedient instrument, requires systematic hard work on the coordination of all parts of the sound-making apparatus. It is easiest to do this work in simple musical phrases, uncomplicated fragments that help to focus the reader's attention on the main moments of sound formation. In vocal pedagogy, sorting and correct application of exercises is important, each exercise should have a specific orientation. At the initial stage of education, such exercises have narrowly limited tasks, the correct formation of sound, and the development of various forms of vocal technique, that is, it is called pitching.

Every pedagogue introducing new students thinks about the question “which exercises to start with”. You can't always answer at once. It often takes a lot of observation and time on the part of the teacher to determine which exercises should be given to the beginning singer in which sequence. For most students, it is easy to start with his exercises. In some cases, they cause muscle spasms and a feeling of throat tightness. In the first case, gentle, step-by-step movements of the tone are useful, and in the second - fast, staccato movements. During this period, it is suggested to vary legato and tonal legato singing methods. It is necessary to cultivate a conscious attitude to formation of sound, acquisition of singing skills and fixation in singers from work on exercises. Not only the pedagogue, but also the student, he or she, why this exercise was given, the set vocal is directed to the technical goal. Exercises that are difficult to master and cause strain due to the forced expansion of the range are not only useless, but can even cause irreparable damage. Each student, regardless of the type of voice, has the characteristics of the construction of his voice apparatus. Therefore, it is necessary to choose exercises

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(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved..

that will help him achieve the best results. In the process of working on exercises, two aspects are important:

1. To khyrgoyi, sing, that is, “heating up” the voice apparatus
2. working on certain singing methods.[1]

The first stage is khyrgoyi, sometimes two or three comfortable exercises are enough to prepare the muscular system for singing. The second stage is longer; it is related to the development of the technique of sound quality formation, singing, hearing, elements of musical skills. A pedagogue should not be overly strict and picky about the quality of slang. Towards the “warming up” of the voice, certain tasks are set in front of the student, they are thought out and should be possible to achieve at this stage. This will require patience.

The right choice of exercises and the understanding of the goal contribute to the successful development of the singer’s voice. It should not be forgotten that the sound system works as a whole. Conditional with isolated moments, because any exercise requires the performance of all vocal technical and musical-artistic tasks. Each exercise is sung with pure, straight intonation, in a singer's breath, with a freely rounded sound. It should be beautiful and artistic. Correct pronunciation of vowels (clear and uniform timbre) and consonants (clear, without violating general rules of singing) is also mandatory.

Articulation, lower jaw, facial expressions, and eye expression should be natural. As mentioned above, the performance of exercises requires attention to all moments of singing, but trying to perform all tasks at once, the student can lose himself, so it is better to focus his attention first on the main, most serious must. In the formation of singing skills, the best physical qualities of the voice should be developed.[2]

The criteria for creating the right sound are the “comfort” of singing, the feeling of freedom of the sound system, the possibility of “stretching” the sound, and the timbre of the sound over the entire range. These skills are first worked in the center of the voice (within an octave or decima), and later the range is gradually expanded. Due to the complexity of the pedagogical requirements, by choosing a training idea, listening carefully to one's own voice, analyzing its quality, and making the most to sing well, you need to remember your feelings. From the very beginning of the lessons, it is necessary to identify the vowel sounding with the students in a more beautiful tone and good singing. If a positive result is achieved in his singing, it is necessary to repeat the exercise for other vowels, while trying to maintain the original singing position. We note that the exercises are usually sung to the sound “a” - it is considered the main one. Later, it is necessary to work on the pronunciation of all vowels. Many singers find it very comfortable and useful to start singing “a” and “I” (especially voiceless “a”) in the middle of the range, but too much emphasis on singing these vowels at the top of the range can lead to a narrow, harsh sound. can cause muscle spasms (especially in female voices). The transition to another vowel is carried out with a very quick and less noticeable change in the articulation of the lips and tongue. The feeling of yawning helps to relieve the throat from muscle contraction. The roof should be free and not compressed. Yawning can be learned by yawning several times without opening the mouth (gentle yawning) before singing: there is a feeling of space between the mouth and the tongue. We pay attention to the need to learn singing skills in the center of the voice, without high or low tones, without leaving the range of free and comfortable sounding tones.

During this period, working on the extreme sounds of the range, especially register sounds, distorts the sound, and leads to hoarseness, trim olation, and timbre tension. For all voices, it is recommended to sing the descending tone first, the exercises in the middle register sounds. If discomfort, tightness of

the vocal apparatus is felt, change the tonality, if this does not eliminate unpleasant sensations, the exercise should be changed to a more comfortable one. So, not only the choice of exercises, but also their tonality should match the individual characteristics of students. Exercises written for high voices are transposed to the tonality of middle and low voices, usually a third lower. Vocal exercises are primarily aimed at developing certain technical skills, but since singing is music, each exercise should be not only technically correct, but also musical, like a piece of music. Piano accompaniment plays an important role in the process of learning vocalism, in particular, exercises train expressive harmonization not only to hear, but also to cultivate musical taste and, in a certain sense, affect the quality of sound, enrich it with new overtones, and even sound activates the sound. Based on this, more and more complex harmonizing exercises are included in the set.

Is it necessary to play instruments for the vocal part or is harmonic support enough? There are different opinions on this matter. Each pedagogue acts as he thinks is right based on the ideas of the methodical order in each specific situation. The combination of fast and slow tempos helps to achieve a flat tone. At a fast pace, the voice seems to find out its defects (according to many pedagogues). Fast-paced exercises are especially helpful in “shaking” the sound that is, fighting its excessive vibrations. This is where the law of muscle inertia, the law of “muscle memory” comes into play. An exercise sung at a fast tempo will sound smoother, while it will keep the sound smooth when repeated slowly. Practicing staccato and legato singing is very helpful. [3]

The staccato sound gives a sense of “closeness”, a more precise landing into the position. In addition, types of staccato combined with legato are used to perceive the sound support. The term “basic slang” often appears in methodological recommendations. First of all, it refers to the decrease in the volume of the voice when the hand is kept in the position of breathing, and it implies a clear beginning of the sound, a low, natural, unstressed sound, in which the performer can better control the purity of intonation, and can determine the natural timbral properties of the voice. It is worth noting a few words about the singing breath, too much attention to it and sometimes the wrong idea for singers to control the quality of their voice, intonation, and creative moments. I will allow you to focus. For this reason, we would advise the leading singer not to draw too much attention to the breathing process, and at the same time, it cannot be allowed to break it. For example: raising the shoulders, pulling out the belly, excessive movements of the breath, especially taking in too much air, as well as “breathless” singing - singing without breathing support. If breathing is normal, as mentioned earlier, the singer should pay attention to a beautiful, free sound, and remember that it is always related to the proper functioning of the entire voice-producing apparatus. Here are some practical tips for the room breathing: Before starting to sing, the student’s body should be straightened, the stomach should be pulled in, the chest should be raised a little, the back and shoulders should be straight. The general mood of the singer implies creative activity, high mood in the state of complete muscle freedom of the whole body, as if a person is pleasantly refreshed. In this case, the lower ribs are expanded in the imagined “ax”, which should be held until the end of fanation. Breathing is light and noiseless (through the nose and slightly open mouth).

The breath seems to be caught in a fraction of a second, and it begins to sing in this “hidden” breath. It is necessary to save the breath very much and try to maintain the respiratory system (as if continuing to take in air). This allows you to feel the support of the sound. In order to breathe more deeply, the student should be told to imagine that he is slowly smelling the perfume of his favorite flower. This method has been adopted by many well-known pedagogic vocalists. Singing breath should be gradually developed and strengthened. Another important skill is the beginning of singing, which is born with the idea of sound; the best is a soft but clear ataka, that is, without moving the sound and breathing, without a firm blow to the vocal cords. [4]

It creates a smooth sound, tastes more and more beautiful voice timbre, and prevents the tissues from getting tired. True, in some cases, for example, if the grain of flour is loose, a strong active attack is used. As a means of expression and for methodical purposes, breathing attack is sometimes used. Inexperienced singers are unable to share their breath, so the end of the phrases sounds shaky and unstable; there is no clarity of stopping to “get” the sound. Vocal exercises prepare the singer to perform his artistic work, they work on the elements of vocal skills, one such element is rhythmic organization. The precise and uniform stretching of equal shares, observance of pauses requires a certain lesson. Rhythmic accuracy must be achieved with rigor. Usually, before singing, the exercise is played at the given tempo and strictly observing all the distances, keeping clear pauses between the syllables of the modulation sequence. Developing a sense of rhythm from the first steps of education is a very important aspect of the system of training the necessary skills.

The mood at the beginning of the training, the singer's readiness to sing and the ability to enter into a creative mood are of great importance for mastering the tasks that lie ahead. A student with a low inactive tone cannot achieve high results. Focusing attention, fixing the teacher's instructions, creative enthusiasm depends primarily on the student himself, in which his abilities and professional qualities are manifested.

The role of the pedagogue in the necessary psychological adjustment cannot be underestimated. His ability to establish the necessary creative communication and his emotional charge largely determine the mood of the student. Open Sound Open sound has a “White color”, sharp and smooth sounding, low position, limited range and uniform sounding. When singing with an open sound, a chest resonator is mainly used. Closed sound closed sound has a “black color”, soft, tail ringing, head and chest resonators work. The position is high, the sound is delicate, flighty, and the pace is beautiful. Cantilena Cantilena is a continuous sound that forms the basis of singing. Each subsequent sound is a continuation of the previous one, and it is formed as if “poured”, this style of singing is called linked or legato singing. Vibrato Vibrato is a periodic change in the height, strength and tempo of a certain tone.[5]

Singing with the mouth closed. Singing with the mouth closed to the sonorous sound “M” is performed with the help of the lower jaw slightly lowered with the help of the united lips and a small feeling of yawning. It tunes to the bass, but it helps only when the right resonator sensations occur, or rather, when the singer feels the vibrations of the nasal tissues well. Singing with a closed mouth is recommended at the beginning of the song. Unaccompanied singing Singing without accompaniment is one of the important special skills in learning to sing. Hearing is a decisive factor in singing. Unaccompanied singing is important and necessary in the development of inner hearing, because the singer's attention is focused on the music, phezonator, etc. concentrated in sensors. Independence and self-control are enhanced by the appreciation of sound recreated with the help of others. Practice shows that in unaccompanied singing, the natural timbre of the voice is better displayed, it sounds more flat, and that is, it acquires b feet. When singing without accompaniment, the volume in the voice decreases, if it is not related to a disease, but to a weak function of the vocal cords. Teaching unaccompanied singing should be based on the conscious application of the laws of intonation, the ability to stay in a given tonality, and to avoid forcing the sound. While forming a cappella singing skills, in the initial stage of education, in order to create good conditions for the work of the voice apparatus, it is necessary to choose works with a simpler metrotypical image, limited range (not octave), and tessitura, so that it is close to the primary zone of the singing voice.[6]

The search for the right pitch, timbre nuances, correct intonation, its preservation (stable reproduction of singing) depends on the emotional mood, the level of performance activity (tonus). Well-mastered, full, expressive vocal timbre and stable intonation are not complicated without accompaniment; do not

require sufficient acquisition of the voice (according to texture, tonal movement, sound dynamics, and meaning and artistic-musical functions). Allows you to perform intonation tasks when singing the material. High position the high position of the sound. It is the feeling of the “head” that gives singing a higher position. Italian masters say that “those who can move the tone of the voice to the head, really sing”. It should be remembered that the main task for the operation of the upper position is to maintain the movement of the head resonators in the entire range of sound. It helps to create certain technical conditions in the vocal apparatus:

1. Deep elastic breathing.
2. Sufficiently open larynx, freedom of pronunciation and barriers provide air-sound flow, it is achieved due to raising the palate and free lower jaw.
3. Round sound in the closed entire range.
4. Closed formation of consonants and vowels.
5. The general tone of the singer.

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