VOICE TRAINING IN ACADEMIC SINGING AND CONTEMPORARY MUSIC

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Proper opening of the mouth when singing helps the voice sound better and ensures pronunciation accuracy. Lips are somewhat standardized in their position. The soft palate plays an important role in singing. As a result of its rise, the voice sounds in a higher position.

The register of the singing voice is understood as a series of sounds produced by a single physiological mechanism. The register structures of men's and women's voices are different. Men's voice has two registers - chest register, falsetto register and a passing register. And women's voices have a transition point to three registers - chest, central and head registers.

The notes up to the point of transition in the chest register are strongly sounded, and according to the subjective feelings of the singer, the sound takes place in the chest. That's why this tone register is called chest register. The transition notes from register to register are subjectively uncomfortable. Singers sing them both in the chest register and in the falsetto register. Notes above the transition point sound in the falsetto register in men. The falsetto register sounds weak and the timbre is low in a singer who has not received vocal training. Falsetto sounds are also called "head sounds" because they sound in the bones of the skull. In the chest register, the forms of the curtains are densely generalized and vibrate with the presence of the mass. In the falsetto register, the edges of the eardrums vibrate, as a result, there is a hole between the eardrums and air flows freely through it. Therefore, falsetto sounds have the character of "spitting" and sound weak and weak in terms of overtones.

An opera concert singer should have a perfect two-octave voice. In this case, the range should be smoothly aligned from bottom to top. Such a flatness is achieved by closing the high sounds. "Closing" of the upper part of the masculine voice appeared in the middle of the 19th century. This arose from the demands placed on the opera music of that time. This was especially caused by Tessi-type arias of Verdi, Wagner and others.

The main rule of thumb for developing pitch alignment is to find a natural soft-sounding mid-range. It depends on the smooth functioning of the vocal cords. In this case, the following are useful: moderate force, softness of attack, increased resistance in the sounds "o", "u", smooth and non-pushing breathing, good support feeling, a well-mixed middle register can be considered a convenient way to develop the upper register. because intervals are made upwards from them. In this case, the principle of not changing anything in high notes is realized.

It is necessary to take into account the specification of this type of sound while developing a mixed type of sound. For example, a good chest resonance is characteristic

of the bass sound, so mixing should be introduced more specifically from the chest resonance.

The difference in the register structure of women's voices compared to men's voices is that the middle part of the range of women's voices consists of a mixed sound.

The main principle of mastering the downward movement from the center in the voice of low-pitched women is to slowly move the mixed sound down and make the sound in the pure chest register.

Head and chest resonators. The resonator is the amount of air that settles inside the flexible walls of the lungs. It resonates with a sound of a certain frequency corresponding to its own tone and overtone (an additional tone that gives a special tone to the main tone). A voice with a good head resonator will be bright and "ironic". and the resonator sound is full and "meaty". Head resonators are a dome above the palate, which is located on the face of the head. All "domes" related to the head resonator concept are made of bones and the walls of the bones. Therefore, they have o Its size and resonator properties are unchanged.

The largest additional cavity of the nose - the space adjacent to the nasal cavity of the gymarov (upper jaw) bone - has a diameter of 3 cm and can resonate at a frequency of 3000 Hz. If the singer's voice matches the resonator, his voice will be properly formed. But it is a mistake to think that the main resonator is the main cause of a good sound. The head resonator responds to the first sound coming out of the throat only if there are more high overtones. The point of feeling the main resonance is different for everyone: for someone it is on the face mask, for another it is in front of the upper teeth, for another it is on the forehead, and for another it is on the hard palate.

There are special exercises that encourage you to feel the head resonator. These exercises are shown when singing the consonants "m" and "n". The vowel sound "m" with an overtone of 3000 Hz, closing of the curtains with a hard attack method or breath support is the factor of this.

Chest resonators consist of airways (tracheas) and throat airways (bronchi). The trachea is 15 cm long and resonates at a frequency of approximately 500 Hz. It is this frequency that gives rise to "smoothness", "meatiness" and chest color in the voice with a head resonator. A chest resonator can be strong only if the vocal cords can work in chest-type vibration. When there are clearly expressed lower frequencies in the sound, the chest resonator responds to it. The role of the chest resonator is similar to the head resonator. To improve the quality of singing phonation through a chest resonator mo`ljal oladi, unda rezonatsiyalash ovoz pardalari ishini yengillashtiradi.

When the sound is played simultaneously in the head and chest resonators, the vocal cords vibrate in a mixed way. This is a full sound attack.

Sound attack and its types. Attack is the creation of sound. There are three types of sound attack: strong (hard), soft, and breath sound attacks.

In a severe attack, the vocal folds are tightly closed, after which they are opened again with a strong push through the pressure under the vocal folds. This type of attack gives clarity and brightness to the sound, the sound has a specific intonation and sounds clearly. M. García in his book "Singing School" calls such an attack "coup de glotte" - blow to the throat. This style is the basis of his singing school. It is better to use a strong (hard) attack when training young singers without experience. This causes the vocal folds to open and close tightly, and the sound is positively shaped. In this case, the breath is not allowed to "flow" excessively, the sound comes out completely based on the support of the breath. In order to achieve expressiveness when singing some works, you can use a strong (hard) attack.

This attack is useful for throaty sounds. Forms of the vocal folds are activated as a result of the flow of air flowing from the throat, so they do not have the opportunity to close strongly and do not have the character of sound suppression. But long-term use of such an attack will cause damage, distortion of notes will appear when singing.

A breathy attack is similar to a hard attack and can sometimes be used as a means of expression.

The concept of sound support. The formation of a singing voice with a proper support is called voice support, feeling.

The sense of base belongs to the class of complex senses, like the sense of sound. It includes the sensation of pressure under the diaphragm, the sensation of increased breathing and throat muscles, and the sensation of vibration.

There are a number of methods that encourage the production of a strained sound. A widely accepted method is to hold the breath for a while before making a sound, and then make a sound.

The vocal apparatus of the singer, who finds the base feeling, is comfortable, stable and easy to move. He feels that his voice is leaning on something. This feeling allows the singer to control his voice well, and does not get tired during long singing. When the support is lost, the throat quickly becomes tired, the sound sticks to the throat, and various defects appear.

They lead to the loss of sound professionalism - sound wavering, reduced range. The sense of base develops in the process of correct mastering of sound formation. There will be no support in the first training sessions. In the process of working on the sound, it begins to take shape slowly. If sound production is done correctly, the sense of support is formed in a singer's way. It is recommended to constantly strengthen it.

Development of vocalization types. In the process of mastering vocal techniques, it is necessary to study vocalization types. Modern opera concert repertoire requires the vocalist to master the possible arsenal of vocal-technical tools. Because the singer has to perform from ancient arias to the most modern compositions.

The main type of voice control in singing is cantilena. It consists of the voice coming out smoothly and all the notes are connected. It is the main way of singing in all

national vocal schools. But singing legato cannot fully express the character of cantilena. The voice requires a free, smooth flow. Vibrato is the main factor in the formation of a flat and smooth sound with a strong character. Only a well-placed singing voice will have a stable vibrato. Having a strong character directly depends on being able to control the voice correctly.

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