



BRIEF RECOMMENDATIONS AND SCIENTIFIC CONCLUSION FOR STUDENTS
STUDYING ARTS

Akbarova Mohigul Gulomovna
Teacher of Gulistan State University Uzbekistan

Annotation: *Singing is one of the most delicate and labor-intensive forms of art, and the article provides some tips for those in the field, as well as guidelines on vocal science for students studying in this field. This article highlights what you should focus on in vocal performance.*

Key words: *Singer, vocals, singing, breathing, spoon, workmanship, art.*

It is no exaggeration to say that art is the field that reveals the most pearly secrets of the human heart and excites the emotions of the soul. Singing is one of the most diverse forms of art, which has a special place among them, and is distinguished by its dildo, which gives peace of mind.

Singing traits must first be passed down from generation to generation. It is much easier for a singer to become a great singer in the future if his character and sound abilities are formed in accordance with the field of singing. Otherwise, that is, if the voice capacity and the God-given talent are less, it will have to work more with the person. But that is not always the case. The student does not formally repeat the exercise during the singing process, but must approach singing with a conscious and creative feeling. For this just singing it while recommending each exercise to the student to show, but to explain in detail its main purpose should.

The student then consciously directs his voice correctly, as well easily overcomes phonetic and technical difficulties.

What should a vocalist pay attention to?

- *Breathing in singing in accordance with the vocal specialization;*
- *Proper use of "articulation" in singing;*
- *Development of throat (voice) muscles;*
- *Achieving pure intonation;*
- *Expanding the range of sound;*
- *All singing techniques: singing (cantilena), staccato, non-legato, supporting sound (opyortyy zvuk), falset, sound recording, sound dynamics (forte, piano);*
- *All technical directions in the style of vocal singing take over*

Proper breathing is of great importance in the art of vocal performance. The skillful expression of the song depends on the breath. Such breathing the content of the poem and the meaning of the words should not be distorted. taking a breath in unison and trying to get to the end of the sentence necessary. To the integrity of a sentence or a particular part of it, i.e., a 'phrase' and care must be taken not to distort the logic of the word. The work of the members involved in the formation and development of vocal skills is evolving. Excessive effort is reduced, what is needed is strengthened and improved.



The development of singing breathing as a basis for singing takes place in the process of working on the singing sound and is gradually, systematically nurtured. It should be in harmony with the natural harmony of all the systems involved in the production of sound. Singing, which is organized only in connection with singing, creates the conditions for a sound on which "breathing" is based. It sounds complete and beautiful.

Breathe in before making a sound. This phase of breathing can be controlled. During singing, the lungs fill with air and the vocal cords are prepared to produce sound. The singer's breath is taken without a sound, with a deep, semi-yawn feeling.

We should always keep in mind the words of the great pedagogue-vocalist F. Lamperti: you can't make it better. It's a guarantee of smart success, and it's as necessary as a good sound. " The foundation of performance is breath. Good performance is the art of breathing, just as you have to learn to breathe with mastery. There should be enough air in the breath to say or perform a sentence, which will slowly flow through the ligaments and make a bow-like sound along the throat currents, forcing our nerve fibers to make a sound. It is not good to breathe in large amounts of air, because the process of sound and sound production is difficult. The singer's breathing in and out is separated by holding the breath for a moment, then exhaling begins. Hold the breath for a moment before recreating the sound - the breathing position, the moment of fixation of the breathing position The breathing apparatus must be maintained during the whole singing, the whole fixation exhalation, which forms the basis of the breath. The main function of proper exhalation is to exhale slowly and economically, creating the pressure in the subcutaneous space that is necessary for the normal functioning of the vocal cords. Being able to spend the breath turning it into a sound to the end defines the skill of mastering the singing breath.

I recommend a few practical exercises that will help you distribute your breath properly and use it effectively during the performance.

First example: Breathe very deeply and rapidly through the nose (bottom from the ribs) so that the shoulders do not rise. Active at speed exhale through your mouth. What makes this exercise great? He's very respiratory makes it active. You breathe with very active conscious control. Teacher Lukanin recommended it to establish the correct position (marking) of the tongue and throat does. This is due to the active airflow. This is when you go to class Repeat the exercise several times so that you are strong enough to practice you enter as you prepare, which means that these exercises only activate the device, again it draws attention to the sound structure method it has.

Example 2: You breathe actively through your mouth, exhaling DA-DE-DO you say the joint, (the two front teeth feeling the root of the front teeth we say it by clicking between). The tongue is near the root of the upper molar touches the hard palate, the lower jaw moves freely, but does not fall. Direct your imagination: Your hard palate is like a dome. That's why the "A" sound (in the DA syllable) is a person speaking in a large room It sounds very wide and beautiful. Breathe evenly, without any shaking make sure.

Third example: Lying down: breathing in and out check, count in a weighted tone. Take the count with two-digit numbers go: 21-22-23-24 and so on. The key is breathing, not counting duration



The quality of intake and exhalation is a plane. Accurately directing the breath to a higher position, which is called an attack puncture, causes the head resonators to ring. The soundtrack belongs to the tuning fork. A tuning fork that sounds without a resonator sounds very slow. You have to listen to it after you hit it, but if you put a resonator in it (at least in a glass jar), you can hear the sound coming from the tuning fork. The same thing happens with sound, where the tuning fork is the head and blade resonators, you just have to learn to turn them on and off. Chest resonators are the lower support for sound. The sound of play is produced by the vibration of the air coming out of the lungs as it passes through the orifice.

These vibrations create sound waves, which travel out of the larynx through a long corridor (esophagus, mouth, nasal cavity), where they receive a quality sound. However, the sound of the performance should not be noticeable in the crack. Even if it is not formed there, it is formed in the throat. The sound you make should feel as if it is coming from your chest and then leaning against a hard palate.

The physiological nature of vocals, based on human physiology common to all ethnic groups and cultures, develops methods of sound development, which allows Uzbek songs to become popular beyond our great homeland. Our compatriots are actively participating in various international competitions and festivals, gaining the praise of the jury and the public.

The performer may have a lack of clear intonation, lack of coordination, lack of vocal skills, or poor hearing. It also develops in practice through conscious self-control through environmental control. It takes a lot of work and patience to get the right intonation. During the work, the teacher must be very alert, take the necessary measures in a timely manner, noticing that the throat is constricted, the articulation is in the wrong position, and especially voice fatigue. Each teacher has his or her own way of developing his or her voice through vocal exercises based on his or her personal experience and perspective. It is recommended to improve your work style by making effective use of the vocal exercises and methodological recommendations summarized in this guide.

As a result of all the advice and knowledge gained, should the student have the skills?

- work on the base breath, creating a singing airway;
- Grinding (sorting) of lower, middle and upper tessitura sounds
- develop the ability to direct the voice at a high level ("cantilena");
- Releasing the muscles of the body during the performance in accordance with the method of the song.

From a pedagogical point of view, a positive result is achieved through a very close perception of the teacher and the student's vocals. But it was a lot of teaching, and it was a struggle between them, and the teacher won. In general, pedagogical vocal training with students requires a serious consideration of the period of "mutation" (voice change) in voice formation, especially in girls and boys in the stage of voice formation. ladi. It is better not to play the sound equipment carefully on high notes.

An example from Chrestomathy: Enrico Caruso has only one student he broke his voice very quickly, forcing himself to look like him. Caruso owns when he offered phenomenal vocal information to the reader, he could not bear such a load with his naturally simple voice, and his voice was damaged. According to the latest advances in



acoustics and physiology, the muscles of the vocal cords, which have a complex mechanism, are being trained to play each of them in order to play an important role in the singing process. Thus, the soundtrack put an end to the "loneliness" of the song itself and the music. The performing arts have a solid scientific foundation and open up all avenues for the student who is just starting to perform, from scratch to becoming a professional voice performer. Great scientists who have made a significant contribution to the development of the science of sound performance: Yusson (France), L.B. Dmitriev (Russia), D.E. Ogorodnikov (Russia). Jusson and L. Dmitriev studied the acoustics and physiology of the problem. The bottom line is that this is a kind of vocal technique, which means that all performers are technologically the same.

Clear, clear pronunciation of sounds is the basis of vocal chords. This should be taken into account from the first lesson. The teacher of vocal performance must first of all have a very well-mastered vocal voice, be able to correctly explain the theoretical and artistic analysis of each work, perform the selected work for students, to make every sound in the process, to make it sound, should mean how far the listener can get the work being said.

Students who participate in vocal groups will have a variety of musical abilities. Some recite melodies with clear pronunciation, while others have poor hearing. There are also students who can't hear the music clearly and sing it correctly. Each student should be tested individually to determine the cause of the mispronunciation. Students need to be taught exercises and songs in a variety of dynamic ways. Then their attention span increases and they strive for a clear, pure pronunciation. When adjusting the volume, especially during exercise, pay attention to the following points in the gamma.

A melodic word is the performance of intervals, major and minor stages with clear intonation. A harmonic word is the correct intonation of three sounds. Depends on the correct setting of the students' voices. When learning new songs, it is helpful to play the sentences in different vowels. Consonant sounds should also be considered. They need to be pronounced briefly and clearly.

Performance is the logical movement of a continuous sound. This work, of course, begins with alphabet lessons. Here are some suggestions on how to look or get an appointment for professional soundtracks:

- FORTEPIANO M.O FORTE - know how to play, clear the sound;
- Know that the sound has different timbre colors;
- Proper performance of chromatic and diatonic gammas;
- Sliding motion (calorific value);
- Linking notes in different ways: LIGITO; PORTO; MENTO; STAKKATO;
- Have technical support;
- Understand the rhythm and tempo of different challenges;

About working on improving the voice: We are perfecting the vocal technique. The term vocal technique refers to the interaction of all the parts of a performer's work. It should be noted that a teacher of vocal performance should be not only a pedagogical psychologist. This is because it is done from a psychological point of view in the process of choosing a work for students of different personalities, explaining to them the essence of the content, identifying shortcomings in their performance and explaining it.



REFERENCES:

1. Л.Б.Димитриев. Основы вокальной методики. «Музыка». М., 1968
2. К.П.Виноградов. Работа над дикции в хоре. М., 1967
3. В.Ахунов. Эстрадное пение. Ташкент. 2008
4. Erkin Rahimov, Vokal, Toshkent, “Barkamol fayz media”, 2017.
5. O.Matyoqubov, Maqomot, Toshkent 2004.
6. N.Sharafiyeva, Xor sinfi, Toshkent 2005.
7. Akbarova , M. (2022). VOKAL SAN’ATI. AN’ANAVIY HONANDALIK YO’NALISHI BO’LAJAK MUTAHASISLARINING UMUMMILLIY KOMPETENSIYALARINI RIVOJLANTIRISH TEXNALOGIYALARI. *Евразийский журнал академических исследований*, 2(6)
8. Akbarova Mohigul, & Tadjiboyev Dilmurod. (2022). THE ROLE AND IMPORTANCE OF THE ART OF NATIONAL MAQOM IN THE DEVELOPMENT OF PEDAGOGICAL COMPETENCIES OF FUTURE PROFESSIONALS IN THE FIELD OF VOCAL ART TRADITIONAL SINGING. <https://doi.org/10.5281/zenodo.6637423>