

SINGING VOICES AND THEIR TYPES

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Abstract. *This article talks about the complex ways of formation of singing voices and vocal schools of its types.*

Key words: *vocal, singing, sound, tradition, culture, performance, monument.*

ПЕВЧЕСКИЕ ГОЛОСА И ИХ ТИПЫ

Аннотация. *В статье говорится о сложных путях формирования певческих голосов и вокальных школах его типов.*

Ключевые слова: *вокал, пение, звук, традиция, культура, исполнение, памятник.*

The first President I. A. Karimov said in his book "Uzbekistan on the threshold of the 21st century" that a nation is known not by its name, but by its culture. We Uzbeks are the inheritors of the great scholars of the East, such as Ulugbek, Ibn Sino, Beruni, Farobi, Navoi, who made a great contribution to the development of world culture and science. We have acquired not only unique architectural monuments, but also traditions formed in many types of art.

The singing and vocal school of Uzbekistan has gone through complex paths of formation.

Traditional music, which is based on unique singing techniques and developed within the framework of complex urban culture for about 12-13 centuries and reached an incomparable sound diversity, is related to the expression of the cultural reality that determines the mentality of the Uzbek people. At the same time, our first president I.A. In his book "Uzbekiston at the threshold of the XXI century", Karimov emphasized that spiritual and cultural revival means adapting them to the values of the modern world and information civilization. In this regard, it is worth emphasizing the diversity of the modern school of Uzbekistan.

The tradition of dividing vocals into traditional, classical and Estrada types came to our country from highly developed countries. Physiological nature of vocals, based on human physiology common to all ethnicities and cultures, produces methods of voice development, which allows Uzbek songs to become popular even outside our great homeland. Our compatriots actively participate in various international contests and festivals, are worthy of the evaluation of the distinguished jury and the applause of the public.

According to Ciarsia's classic definition of voice registers: In the concept of register, one is understood as a sequence and one type of sounds, a mechanism is developed through the

movement of the structure of the structure. The second type of sound is the Inslikil method: chest and falsetto (fistula). The chest is a complete connection of the voice hole, the joints vibrate with all its strength, and the larynx is located here low, lower. When observed by acoustics, the great richness of the sound is its power. - lanib shakes only the edges of my gardens. Acoustically, the sound is very different due to the overtones, it is clean compared to the chest, and the original falsetto sounds like the register of a professional opera singer. The chest register is divided into three: chest, medium (mixed), head paint.

In men, it is two - chest and head; three in women - chest, head, mixed. Mixt is a uniform transition from chest performance to head performance, in which the closing of the ligaments occupies the middle position. Both chest and head resonators work in the mix. Auditory control over the mixture is very important in this work and serves as a convenience in the search for feelings. The performer should avoid broken notes. Controlling good breathing through the voice (stealing and barely perceptible unii sound, its fundamental essence has changed, is called vowel closure. That is why there are terms of opening and closing sounds. Closed sound is The upper and lower resonators are more rounded in terms of timbre, and at the same time, the sound is closed (closed) in the vocal performance, and the larynx expands below its normal position. falls.

Sound correction occurs in time through very high and low notaiar. Overuse of open (pure) timbre leads to incorrect formation of sound-l in the period of primary education. This is one of the main reasons why so many votes disappear prematurely. It is especially harmful for men to play their high voices in an open timbre. Excessive use of open sound by female performers leads to the appearance of various defects in them and the rapid wear and tear of the voice.

What should those who just want to sing remember this task?

1. Fixing the timbre of the voice in the middle tones, its beauty, the fact that it is not closed and open, and it cannot be pure.

2. Observing that the tone of the middle registers goes smoothly, not allowing the voice to break and change, this ensures the mixing of the sound of the chest and the head in the performance.

3. Observing that the "color" of the sound is free and sonorous makes it shallow and muffled, ugly and audible. According to García, the sound should have the following: low (lower) rasp; adjective form of language; upper soft palate.

The upper position of the wide free larynx ensures that we need the sound to be in an active Inijum, with the soft palate raised. As Lamperti says, the palatal folds should look like a sail blown by the wind. Educator Dones Geyser advises: "In some cases, touch the small tongue with your fingers and feel how the soft palate and tongue are lifted.

In the vocal literature, this is called yawning, vocal yawning. It is useful to practice opening the throat while standing in front of the mirror and try to see the palate, as if we were trying to show our throat to a doctor." Here's what A.G. Menabeni writes about yawning: The soft palate is completely separated from the larynx, that is, it is close to the larynx resonator abilities increase, sound power increases. In this position, the palate creates conditions for the correct formation of the sound of the raised, soft larynx, during its rotation and high position, the roots of the tongue fall down, and the larynx hangs down, and the sublingual bone is also in this position.

Here are some tips for practicing vocal exercises:

Exercise 1 - natural, whole, without any tension, without changing the vowels should be performed with the same force. Glinka's instruction: "Exercises to stretch the sound without using force." For beginners, the exercise should be in very simple intervals of thirds and fifths." Vocal performers say that in order to sing, first of all, you need to start with proper breathing. Vocal teachers recommended to start using the sound "A" in the performance. Because there is more wonder in this vowel. Hikhildok will be quiet and low-key. The larynx is opened, widened and the soft palate is raised. It is often difficult for students to pronounce the sound "A", and the sound "O" or "U" seems easier. According to the advice of pedagogue Witt: "It is easy to find a vowel that forms well and sounds well." Glinka called it this way: "Peacocks who are lightly painted should be told first." Of course, in the next exercises, all vowels should be memorized. When alternating vowels and consonants in the performance text, the sound should be smooth and as beautiful as possible. The sound level should not be subject to defeat of musical intervals, stops, vowel and consonant changes.

All vowels must have a vowel form. Consonants and vowels should not be removed from the vocal line, they should be in a light and clear pronunciation and should not interfere with the flow of vowels. One of the fundamentals of performance is that the voice sounds beautiful and smooth without stuttering. Moon is achieved through beautiful breathing processes and sound volume perfection. Breathing means pedaling, doing all the exercises that link sounds together, except LEGATO. Cantilena means a smooth transition from one note to another without any shaking or stopping when breathing. This can be eased with a jewel, that is, a single coil of wool on a single string, or a bow that flows smoothly through the strings, like a violinist playing a violin.

Before working on LEGATO and CANTILENA, simple pieces and exercises should be played at a calm pace. M. García says about the sound plane LEGATO: "When passing from one syllable to another, from one note to another, the voice should be spoken without shaking and relaxing.

Just like all devices should consist of only one smooth and continuous sound.

All notes must be strictly kept in one timbre. Teinbr's leksiy arises from the single-copy operation of the khikhildok. According to FORTE and PIANO performance, pedagogue Witt advises: "Those who study performance should not forget that the power of the voice easily moves forward in its control. In order to perform well, the performer should not push his voice, but grow it." One of the best results of the vocal school is self-hearing and self-control. Learning to hear your own voice from the very first practice, to be able to accept it even if you don't understand it well, and to grow it like a plant. stiri| preserve, love, and inherit.

3.3 Classification of voices The names and ranges of voices are as follows: Women's voices. A coloratura soprano is a soprano with a very wide range and is very mobile. This voice is distinguished from other voices by its very clear and thin timbre.

Range: "Do" 1st octave - "Fa" 3rd octave. Lyrical soprano is a voice with a soft timbre. Range: "Do" 1st octave "Do-Re" 3rd octave. Dramatic soprano - strong melodic voice. Range: "D" octave - "C" 2nd octave. Mezzo-soprano is a light and full voice. Range: "Sol" small octave - 2nd octave. Lyrical mezzo-soprano is a bright voice.

Range: "Lya" minor octave - "Lya-Si" 2nd octave. Contralto is the lowest and very dark voice of a woman's voice. Range: "Re" small octave - "Mi" 2nd octave.

Male voices: l-rich tenor - a very soft voice. Range: "Do" small ok- Invii "Si-Do"-Re 2nd octave. Dramatic tenor - a strong sonorous voice. Range: "Do" minor nktnva "Do" 2nd octave. 1 árik baritone - soft moving voice. Range: "Lya" lower octave - "lya" 1st octave. Dramatic baritone - a strong and sonorous voice. Range: "Sol" full n octave - "sol" 1st octave. Has is the lowest male voice. Range: "Mi" big octave • "l a I - th octave). lías-profundo - ovo/ performed from the bottom and through the chest. It is often heard in church music.

Vocal is a unique type of musical art, which is primarily based on mastering the art of singing at a high level. Chanting can be done alone, accompanied by an ensemble or a choir. Importantly, vocal art is now widely used in operas, operettas, musical dramas, comedies, and variety concerts.

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