



THE PECULIARITIES OF THE FORMATION OF THE PERFORMANCE QUALIFICATION OF THE VOCAL SINGING OF STUDENTS

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Master of "music education and arts" 2nd year

<https://doi.org/10.5281/zenodo.7766214>

Annotation: this article discusses the peculiarities of shaping the performance qualifications of the vocal singer of students of music education of the higher education system.

Keywords: academic vocal performance, qualification, F. Lampert, M. Garcia, diction, diaphragm.

Vocal art as a kind of musical performance allows the singer to express her thoughts and feelings through voice, poetic literary language, expressive tone, to convey emotions live, the purpose of which is to create a musical and artistic age that affects the audience, evoking aesthetic feelings and aesthetic sensation in them.

Performing a vocal work is a difficult process and requires a high level of talent or regular systematic training from the singer. The formation of performance skills - the harmonious interaction of all elements of sound aparati with each other is also of importance. In the case of an incorrectly selected teaching strategy, the student may lose his voice, and the result of the incorrect teaching tactic may be the student's throat disease. Therefore, in order to effectively study vocals, it is necessary to take into account a number of specific features of the vocal qualification of students.

The most important feature is the essence of the singing process, the presence of a singing voice, which is characterized by the student's height, length, clarity of vowel sounds, strength of sound and timbre. F. Lamperti said that the human voice "*can express the deepest newance of emotional excitement*" than other musical instruments¹. In performance, the performer must convey the textual content of the music to the listener in the process of creating an artistic image, where diction plays an important role.

Diction is a clear and understandable pronunciation of a text. The understandable diction of the vocalist helps the listener to understand the meaning of sound words without much effort, thereby making the perception of music much easier.

In the process of singing, the exact articulation of letters, words, consonant combinations is associated not only with the ability to pronounce the text clearly and clearly, but also with the emphasis on meaningful semantic words. The main principle of artistic expressiveness in the perfect performance of vocal asdari is the unity of musical intonation and poetic word. In this regard, Kui wrote: "*in vocal music, poetry and sound are equal forces, they help each other, the word gives clarity to a clear feeling, the music increases its expressiveness, both combine and with vengeance affect the listener*"². To create an artistic image, a pure intonation-sound

¹ Ламперти, Ф. Начальное теоретико-практическое руководство к изучению пения. Искусство пения по классическим преданиям. Технические правила и советы ученикам и артистам. Ежедневные упражнения в пении : учебное пособие / Ф. Ламперти ; пер. Н. А. Александровой. – Санкт-Петербург : Издательство «Лань»; Издательство «ПЛАНЕТА МУЗЫКИ», 2014. – 21 с.

² Смелкова, Т. Д. Основы обучения вокальному искусству : учебное пособие / Т. Д. Смелкова, Ю. В. Савельева. – Санкт-Петербург: Издательство «Лань»; Издательство «Планета музыки», 2014. – 16 с.

palette of sound and a clear understandable pronunciation of a word that needs to be perceived and understood in the last row of the hall are important. The practice of clear pronunciation is mandatory in vocal training. Uzbek has 6 vowel sounds: a, o, e, u, i, o', and this, which forms the basis of the vocal language, is the most important part of singing. Consonant sounds play a decisive role in the separation of consonants, they are pronounced as accurately as possible, but you should not base it with vowels.

It is recommended to sing vocalizations and exercises without words in the initial period until the sound position is correctly set. For the development of performance (*cantilenes*), the beginner singer, as a rule, uses the sound of the most comfortable and natural vowel A.

When singing, you need to relax on the naturally lowered chin, reduce the sound resistance, the tongue is in a natural state, does not relax too much and rises slightly without excessive stress. Many begin to learn vocal art by singing the O vowel sound. To ensure that there is free space in the oral cavity, the lips are slightly compressed, the jaw is free and wide open.

When vowels are pronounced correctly, exercises can be complicated by adding consonant sounds. The lips are closed to evaluate the M – resonant point "Ma", after the addition of the vowel a, an additional resonance appears that ensures the unity of each tone. An important goal of the development of the articulation apparatus is a complete and clear reproach. To achieve this, you need to train and act diligently:

- *the pronunciation of words should be accompanied by the good performance of the respiratory organs, sound science and resonators;*
- *keep the right facial expressions, watch the changes in your mouth as you sing;*
- *read the words of the piece of music aloud so that all the words sound clear and expressive;*
- *according to the logic of the development of an artistic image, it is necessary to regulate the sound power of vowel and consonant sounds.*

Singing is closely related to breathing, pronunciation should be supported by the driving force of air. It is important to choose the right breathing for each word. This affects the quality and strength of the sound. In the absence of breathing, the voice sounds weak, the pronunciation is not clear, the respiratory balance disappears. Singing breath is one of the main and most important factors in the formation of sound, the energy source of sound. It is not for nothing that all famous teachers put the issue of breathing in the main place. Thus, M. Garcia wrote: "If you don't master the art of controlling your breath, you can't be a skilled singer. N. D. Andguladze's view was that the art of singing is the art of breathing³. Bundan ko`rinadiki ijroning asosiy tayanch elementlaridan biri bu nafas olish hisoblanadi.

At the initial stage of voice training, the performer *"needs to learn more not by voice, but by reason, because by exhausting it, you will not be able to bring it back into good shape,"* senior teacher-vocalist F. You should always keep Lamperti's words in mind. A good head is the key to successful performance, it is as important as a good voice. The basis, the basis of singing, is breathing. It is believed that singing well is a *"breathing skill"*, but it is necessary to learn to *"breathe" in order to* breathe skillfully⁴.

At the same time, discussions about the role and features of breathing in performance continue to this day. In order to successfully develop the vocal skills of students, the teacher

³ Андгуладзе, Н. Д. О творческой природе певческого дыхания / Н. Д. Андгуладзе // Первый международный междисциплинарный конгресс «ГОЛОС» : сб. трудов. – Москва, 2007. – С. 5-6.

⁴ Пекерская, Е. М. Вокальный букварь / Е. М. Пекерская. – Москва : Музыка, 1996. – 11 с

must first of all help them master the breathing mechanism. The singing student develops a new skill in the work of the breathing apparatus. Indeed, when a speech sound is transformed into a song (vocal) sound, the dominant factor is the appearance of "supportive" breathing in the singer. The process of singing, by its nature, is overflowing with new components of sound formation, which do not have a dominant meaning in ordinary speech or do not appear at all.

It should be understood that the basis of the performance of a pure vocal work is the harmonious functioning of the respiratory mechanism, which depends on the degree of mastery of the skills of the singer to control the respiratory system. In the performance, the breath is led by the singer. Respiratory organs: nose, mouth, throat, larynx, trachea, bronchi, lungs, chest, diaphragm (*chest and abdominal muscles septum*), lower ribs, intercostal and abdominal muscles. Breathing is the daily and vital need of singers. For singers, fast breathing and very deep breathing are characteristic, that is, air is held in the lungs for a long time. To sing correctly, you need to learn to exhale slowly and calmly. When breathing while doing breathing exercises, the volume of the chest increases, and when breathing, it decreases. Breathing while singing is done quickly and silently, and is used sparingly and only to make sounds. In modern techniques, two types of breathing are accepted these:

- breathing from the upper part of the chest, called "chest" breathing;
- breathing with the active participation of the diaphragm and lower ribs, called the "diaphragm".

Let us analyze them without going into the description of other types of breathing, such as the clavicular or the shoulder and abdomen, which are not allowed at all in the Performing Arts. In Vocal-Performance Practice, lower gerberal-diaphragm breathing, i.e. mixed breathing, is usually used. When breathing, the lower ribs rise and expand, in this case the diaphragm and abdominal muscles are activated. At the same time, the movements of the front wall of the abdomen are well felt.

To make the sound beautiful, purposeful and consistent, it is necessary to control its depth and duration through proper breathing. In the process of studying vocals, the student quickly understands the mechanism of diaphragm breathing. Mastering the technique of diaphragm breathing helps the singer to release air that is calm, smooth, dense, continuous, filled with a well-pressurized air stream, which produces a song sound. The ability to spend breathing so that it all becomes sound, determines the skill of mastering the breath of singing.

The beautiful singing voice is based on good use of breath. Therefore, it is very important to have the technology and methods of learning to breathe. The teaching method is a complex means of influencing students, which is characterized by diversity and versatility.

The basic principle of vocal teaching is "*from simple to complex*" – long-term study of vocal art is based on various methods of teaching singing. The most effective among them is a gentle way to gradually complicate tasks, which allows students to master the basics of vocal skills, step by step to complex exercises and improve performance techniques. This process can be compared with the growth of the child: first he learns to crawl, sit, stand and only then walk, that is, there is a gradual complication of the curriculum, which is based on the knowledge and skills acquired at the previous stage of Education.

Here are a few simple ways to teach proper breathing to help you sing:

1. The first method can be called "*laughter*", laughter can develop abdominal muscles. We read that this is the right idea: laughing and feeling that the abdominal muscles are tense.

In the process of mimicking laughter, you can understand how breathing happens, that is, you can feel the right breathing, which is sharp, short and tense.

2. A well-known second method is called "*yawning*". The singing breath should be like a yawn while breathing the air deeply. The phrase clearly describes the breath of singing in the correct position. At the initial stage, this method is quite understandable and helps to relax the chin, wide articulation, since the oral cavity opens naturally, and the singing apparatus is ready for a good sound.

3. The third method is called "*breathing*" stable, deep and full breathing. This is a very good way, because here the singer feels the direction of the air while breathing and breathing. This method helps to develop stable breathing.

4. The fourth method is called "*intimidation*". We know that if a person suddenly gets scared, he will breathe quickly. Most of the vocal works require extensive breathing, and for this it is necessary to learn to breathe quickly. This natural action is a good way to ventilate. This is a simple method, because it comes from everyday life, which can be easily mastered.

Learning vocal performance is a very complex process. To know the art of singing, you need to lay a solid foundation of theoretical knowledge. Mastering the musical and theoretical training of the performer, that is, such subjects as solfedgio, music theory and history, instrumental training, etc. Plays an important role in the future professional career of the vocalist. Each student musician has his own individual abilities that allow him to realize his musical, creative and vocal-performance potential. The structure of any ability is complex and multifaceted, all its components are the same and do not develop at the same time, since they have a different nature. Therefore, only the specific hierarchy of these structures, the presence of rich compensatory mechanisms contribute to the manifestation of abilities. Orientation to the principle of individualization allows the teacher to take into account the possibilities of the student to perform a particular vocal work in the educational process, to correlate the psychological and physiological characteristics of the student with the elements of vocal art that allow him to create an expressive musical and artistic image. The ability to take a creative approach in the interpretation of a performed vocal work is not manifested in every student, therefore, the teacher must pay attention to the student's ability to express his thoughts and feelings in a musical work, convey the mood of the music being performed, etc. In order to minimize learning losses due to an unfavorable psychological background, student vocals should create a comfortable, pleasant atmosphere, provide psychological support to instill self-confidence in him if necessary

In music education, the idea that students should be often praised, encouraged, helped to find themselves and not reduced the learning process to punitive measures is rightfully common in a teaching environment. Vocal lessons should be based on harmonious relationships, mutual respect of teachers and students. In this harmonious environment, students have a greater opportunity to understand the principles of correct singing and find their own creative style of performance. The rigor in the Talim process does not cause enthusiasm among students and prevents their creative development. In a positive environment, each student's self-confidence and personal importance are manifested, which make a person able to overcome difficulties and enjoy life, have a stimulating effect on cognitive processes. The student will have the ability to more accurately assess their actions and the actions of others, which will facilitate the interaction in the "*teacher – student*" system and increase the sensitivity of the student.



At many stages, vocal learning is manifested in the repetition of exercises of the same type, so many students find it boring, uninteresting. It is necessary to find different modes of study, ways to increase the interest of students in singing, remind students that they should not forget to take care of their voice, perform the necessary exercises and avoid fatigue.

The task of the teacher is not only to convey a certain amount of theoretical knowledge of education, but also to help him psychologically in understanding the basics of vocal art. The current speed of Community Development has a very serious impact on our students. Therefore, it is very important for the teacher to help the student cope with the nervous situation in time, not to miss a situation of psychological stress, which can negatively affect the student's preparation.

In the process of singing, the creation of a high artistic musical image helps to master some elements of acting. After all, the singer needs to recreate this image, the thoughts introduced by the composer into the musical work. The material for this is a kind of natural predisposition to the Student: Voice, Speech, body, facial expressions, movement, as well as memory, observation, imagination, musicality, etc. The direct connection with the audience during the performance gives students a lot of new emotions, emotional and aesthetic experience, and thus the opportunity to develop singing skills, artistic taste, increase the singer's self-confidence as a creative person and performer.

The singer makes the embodiment of artistic and creative potential with the expressiveness of the voice and the expressive plastic of the singer's appearance. In this, students are given sufficient understanding of aspects such as gestures used according to the musical and artistic image in which the external expression of the singer is created, facial expressions, manifestation in the expressiveness of the "body language", which is ensured by the richness of harmonious body movements, such as nazprating the process, such as mutaskhasis taught by teachers.

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