



In Singing Performance Mental and Physical Activity

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Abstract: *In this article, an in-depth study of the mental and physical activity of the performance process in singing is one of the most important conditions for a future singer, teacher, educator. The process of musical imagination is widely covered in the singer's intelligence, mental activity, artistic perception and understanding of music.*

Keywords: *Music, makam, classic, singing, execution, composer, note, complicated, intuition, perception, thinking, imagination.*

INTRODUCTION

A particular piece of music exists in three different forms. The first is based on the music and the text of the ghazal, i.e. the writing, the second is in the live performance interpreted by the performer, and the third is the life experience (sama'-samo) of the listener and his acceptance of the artistic images. is increased.

Playing a musical piece, a classical song, is not only an interpretation of the thoughts and imaginations of the creator, composer or composer, but it is a process of very complex physical and mental experiences for the performer.

In order for the performance to be artistically high, the singer's attention, intuition, perception, thinking, imagination and emotion (feelings and excitement) and, most importantly, the spirit of the voice, must be actively involved. In addition, it should reflect the quality of his personal voice, beautiful and rich timbre, purity of tones (intonation), musical ability and talent, cheerfulness and enthusiasm, worldview and free thinking, character and mentality. All these personal qualities are a characteristic of the human psyche, a component of artistic and performing creativity, and are related to the field of musical psychology (psychology), which has not yet been well researched.

As in all types of human activity, attention is an important condition for the performance of the performer in emotional, intellectual, and moving processes in the art of music. All kinds of musical activities are related to attention, and it is especially important when performing in a group. That is, before singing as an ensemble, the raised hands of the music leader (circle, dust stick), aufтакт, soloist and chornavoz-chornavoz, all gestures and movements are called focus in music.

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Especially if we consider all aspects of the physical and mental aspects of traditional singers, during performance, the singer's complex central nervous system, all sensory organs, vision, hearing, memory, movement tendencies, musical aesthetic imagination and mental activity of the singer we

witness them participate in a beautiful singing, connected to each other, embodied. Of these, intuition is the human body's perception of the material world through the organs of hearing, sight, smell, bodily sensation, and taste.

In this complex process, the singer's intelligence and mental activity is focused on singing, he can hear the performance of his own voice and his peers, or hear the musical sounds played by the organist, see the text of the note or the movement of the leader, sound the pitch, tessitura, jumps and climaxes. information reaches the brain as a result of feeling in the device. The reflection of things or events in our mind through the direct impact on the sense organs is called perception. In intuition, individual parts of the object are felt, and in perception, all components of the object are felt as a whole. After listening to his performance, the singer analyzes it based on his experience, summarizes it, and prepares for countermeasures to correct his mistakes. But in order to generalize and make conclusions, a person needs to think, observe and reason. This is the task of thinking, and thinking is the process of reflecting objective existence in thought, observation and intelligence with its analysis and synthesis. It is the highest product of the higher brain, and unlike perception, it reflects the deep essence and content of things. In traditional singing, this can be seen in three stages: First, the singer perceives the work as a whole (poetry, ghazal, style, character) through the sight, hearing, sound apparatus and internal feeling and other senses. , main text, tonality) and does not seek to determine various minor aspects.

In the second stage, using different performance methods to realize their performance ideas, the pronunciation of the voice, the pronunciation of words, the articulation of the mouth, the division of syllables, metrorhythm, tempo, agogics, dynamics and chanting clarifies the sentences. In short, he diligently works on each piece of work separately. The third stage is a complex stage of the creative process, in which the performer, relying on the factors of seeing, hearing, and feeling, and in the second stage, the practice of his own experience, fully and maturely analyzes and summarizes the form of the work as a whole. imagines without. Imagination is the beginning of knowledge, it is formed in the brain (on the basis of analysis and synthesis) and, in contrast to thinking, it is a system of concepts that is pre-reflected in the performer's imagination, and is characteristic of all types of artistic creativity. After the image is reflected in the brain, after the information reaches the brain, a command is given through the brain, and the impulse of body reflectors, i.e. stop and direction movements, begins. In response to reflexes, executive actions and other signal systems are activated.

In this, the singer imagines how to interpret the prepared song and imagines its images in his imagination, and presents it to the listener as it is formed in his mind.

The process of musical imagination serves as a basis for the artistic perception and understanding of music. In the imagination of an experienced listener, not only the collection of resounding sounds or the singer's voice is heard, but also the following melodies, ghazal words, melodic movements, key changes, and a theme with a certain meaning are reflected.

One of the unique features of the human psyche is feeling and excitement (emotion). In the process of his life activity, a person is always in communication with the material existence that surrounds him. As a result of this, joy, sadness and grief, excitement and excitement, pride and pride, anger and anger, surprise, and many other emotions (objective experiences of subjective attitude to the world) represent the emotional state of a person.

Emotion (the form of emotional experiences) is divided into positive and negative types. Positives: joy, excitement and excitement, pride and pride, admiration, etc. Negatives: it consists of such factors as sadness and grief, anger and anger, frustration.

The voice and performance of the performer-singer are closely related to feelings and emotions, and he must be able to convey to the audience the status created by the creator, the thoughts and goals of classical songs and other works, and the system of artistic emotional images in it. In this, the singer sings in accordance with the mood of the work, giving his voice a unique intensity, expression and charm. If the hymn is sung without any emotion and feeling, it cannot reach the listener's heart, leaves him indifferent and dissatisfied with the performance and the singer. Therefore, the singer

should be able to penetrate deeply into the content of artistic emotional images of each work, to be able to reliably illuminate sadness, stress, joy, celebration, humor and other types of moods in it.

In musical psychology, the artistic image is revealed based on three factors. The first of these is material, that is, the main text or sheet music, the sound of the singer's voice, melody, harmony, method, dynamics, timbre, register. The second is spiritual, that is, mood, imagination, expression, will, emotion. The third is logical, that is, factors such as form, genre, content.

Intellectual and aesthetic, i.e., the most delicate and beautiful emotions are formed in the performing practice of the singer. These feelings serve to reveal the artistic image of statuses and classical works, consciously using various means and ways, setting a clear goal in the performance of the singer.

A deep study of the physical and mental foundations of the singing performance process is one of the most important conditions for a future singer, teacher, educator.

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