



Forming Students' Skills in Learning Vocal Exercises in Music Lessons

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Abstract: This article describes the pedagogical skills of music culture teachers, methods of effective organization of vocal lessons, teaching, sorting, correct application of vocal exercises to students during the lesson, formation and development of singing skills in vocal lessons, detailed information is provided.

Keywords: vocal, tradition, exercise, teacher, student, lesson, pedagogy, phrase, acapella, interest, diapason, tempo, rhythm.

At all times, in vocal lessons, various exercises were used in pedagogic practice to train the necessary singing skills, and to master the elements of singing skills. Systematic hard work is required on the coordination of all parts of the sound-making apparatus to make the voice "controlled" and turn it into an obedient instrument. It is the easiest way to perform this movement in simple musical phrases, uncomplicated passages that help to focus the student's attention on the main moments of sound formation. In vocal pedagogy, sorting and correct application of exercises is important; each exercise should have a specific direction. At the initial stage of education, such exercises have narrowly limited tasks, the correct formation of sound, the development of various forms of vocal technique, that is, it is called pitching. Every teacher dealing with new students has a question: "which exercises to start with?" It often takes a lot of observation and time on the part of the teacher to determine which exercises should be given to the beginning singer in which sequence. Many students are slow at first, but it's easy to get started with his exercises. In some cases, they cause muscle spasms and a feeling of throat tightness.

In the first case, gentle, step-by-step movements of the tone are useful, and in the second case, fast, staccato movements are useful. During this period, it is suggested to vary legato and tonal legato singing methods. In the work on the exercises, it is necessary to train singers to acquire sound formation, singing skills, and a conscious attitude to fixation. Not only the pedagogue, but also the student, he or she, why this exercise is given, the vocal is directed to the technical goal. Exercises that are difficult to master and cause pitch tension due to the forced expansion of the range are not only useless, but can even cause irreparable damage. Each student, regardless of the type of voice, has the characteristics of the construction of his voice apparatus.

Therefore, it is necessary to choose exercises that will help him achieve the best results. In the process of working on the exercises, it is necessary to implement with two aspects:

- 1) song "heating up" the vocal apparatus,
- 2) practice certain singing methods.[1] The first stage is song, sometimes two or three comfortable exercises are enough to prepare the muscular system for singing. The second stage is longer, it is related to the development of the technique of sound quality formation, singing, hearing, and the elements of musical skills. The teacher should not be too persistent and demanding about the quality of the slang. To the "warming up" of the voice, certain tasks are set in front of the student, they are thought out and should be possible to achieve at this stage. In this case, he will have to be patient. Correct selection of exercises, understanding of the goal will help the singer's voice to develop

successfully. It should not be forgotten that the sound system works as a whole. Conditional with isolated situations, because any exercise requires performance of all vocal technical and musical-artistic tasks. Each exercise is sung with pure, straight intonation, in a singer's breath, with a freely rounded sound. It should be beautiful and artistic. Correct pronunciation of vowels (clear and uniform timbre) and consonants (clear, without violating the general rules of singing) is also mandatory. Articulation, lower jaw position, facial expressions, eye expression should be natural. As mentioned above, performing exercises requires attention to all moments of singing, but trying to perform all tasks at once, the student can lose himself. should be focused. In the formation of singing skills, the best thermal properties of the voice should be developed.[2]

The criterion of correct sound formation is the "comfort" of singing, the feeling of freedom of the voice apparatus, the possibility of "stretching" the sound, and the timbre of the sound over the entire range. These skills are first worked in the center of the voice (within an octave or decima), and later the range is gradually expanded. Due to the complexity of the pedagogical requirements, the student chooses exercises, listens carefully to the sound of his voice, analyzes its quality, and adjusts his feelings to the best sound. you have to remember and sing. From the beginning of the lessons, it is necessary to identify the sounding vowel that sings with a beautiful tone with students. If a positive result is achieved in his singing, it is necessary to repeat the exercise for other vowels, while trying to maintain the original singing position. We note that the exercises are usually sung to the sound "a" - it is considered the main one. Later, it will be necessary to work on the sound of all vowels. Many singers find it very convenient and useful to start singing "a" and "I" (especially if it is an unvoiced "a") in the center of the range, but too much emphasis on singing these vowels, at the top of the same range, the voice will sound narrow, sharp, can cause muscle spasms (especially in female voices). The transition to another vowel is carried out with a very quick and less noticeable change of the articulation of the lips and tongue.

The feeling of yawning helps to relieve the throat from muscle contraction. The throat should be free and not constricted. Yawning can be learned by yawning several times without opening the mouth (gentle yawning) before singing: the space in the mouth is tight and the tongue feels empty. We do not pay attention again to the need to learn singing skills in the center of the voice, low nor high tones, without leaving the range of free and comfortable sounding tones. During this period, working on the extreme sounds of the range, especially the register sounds, distorts the voice, leads to hoarseness, trimolation, and tension. For all voices, it is recommended to sing the descending tone first, the exercises in the middle register sounds. If discomfort, tightness of the vocal apparatus is felt, change the tonality, if this does not eliminate unpleasant sensations, the exercise should be changed to a more comfortable one. Therefore, not only the choice of exercises, but also their tonality should be adapted to the individual characteristics of students. Exercises written for high voices are transposed to the key, usually a third lower, for middle and low voices.

Vocal exercises are primarily aimed at developing certain technical skills, but since singing is music, each exercise should be not only technically correct, but also musical, like a piece of music. Piano accompaniment plays an important role in the process of learning vocalism, in particular, exercises express harmonization not only to hear, but also to educate musical taste and to a certain extent affect the quality of the sound, enrich it with new overtones and even improve the timbre of the voice.

Based on this, more and more complex harmonizing exercises are included in the set. Should the vocal part be accompanied by instruments or is harmonic support sufficient? There are different opinions about this. Each pedagogue acts as he considers correct based on methodological considerations in each specific situation. The combination of fast and slow tempos helps to achieve flatness of sound. At a fast pace, the voice seems to find out its defects. Fast-paced exercises, especially "shaking" the sound, that is, combating its excessive vibration, are especially useful. This is where the law of muscle inertia, the law of "muscle memory" comes into play.

An exercise sung at a fast tempo will sound smoother, while it will keep the sound smooth when repeated slowly. Alternating between staccato and legato singing is very helpful. The staccato sound gives a sense of "closeness", a more precise landing into the position. In addition, types of staccato

combined with legato help to perceive the sound support. In methodological recommendations, the term “low pitch” is often found. It first means a decrease in voice power while maintaining a breathing position and implies a clear onset of sound, a low, natural, unstressed pitch, in which the performer can better control the purity of intonation, can determine the natural timbral properties of the voice. It is worth noting a few words about the singer’s breath, too much attention to it and sometimes the wrong idea to singers to control the quality of their voice, intonation, and to pay enough attention to creative moments. does not allow Therefore, the lead singer should not focus too much on the breathing process, and at the same time, it should not be allowed to break it. For example: raising the shoulders, pulling out the belly, excessive movements of the breath, especially taking in too much air, as well as “breathless” singing - singing without breathing support. If the breathing is normal, as mentioned earlier, the singer should pay attention to a beautiful, free sound, remembering that it is always related to the proper functioning of the entire voice-producing apparatus. The following are the practical tips for the house breathing: Before starting to sing, the student’s body should be straightened, the stomach should be pulled in, the chest should be slightly raised, and the back and shoulders should be straight.[3] The general mood of the singer implies creative activity, upbeat mood of the whole organism in a state of complete muscle freedom. In this case, the lower ribs are expanded in the imagined “Ax”, which should be held until the end of fanation. Breathing is light and noiseless (through the nose and slightly open mouth). The breath seems to be caught in a fraction of a second, and it begins to sing in this “hidden” breath. It is necessary to save the breath very much and try to maintain the respiratory system. This allows you to feel the support of the sound. In order to breathe more deeply, the student should be told to imagine that he slowly smells the perfume of his favorite flower. This method has been used by many well-known pedagogic vocalists. Singing breath should be gradually developed and strengthened. Another important skill is the beginning of singing, which is born with the idea of assault, preferably soft but clear assault, that is, without movement and breathing, without a strong blow to the vocal cords. It creates a smooth sound, provides an increasingly beautiful sound timbre, and prevents tissue fatigue. True, in some cases, for example, if the flour fibers are loose, a strong active attack is used. As a means of expression and for methodical purposes, breathing attacks are sometimes used. Like the beginning of a assault, its end also demands attention. Since inexperienced singers cannot divide the breath, the end of the phrases sounds calm and unstable. Vocal exercises prepare a singer to perform a piece of art, they work on elements of vocal skill, one of which is rhythmic organization. Exact and consistent stretching of equal shares, observance of pauses requires a certain lesson. Rhythmic precision must be achieved with rigor. Usually, before singing, the exercise is played at the given tempo and strictly observing all the distances, keeping clear pauses between the syllables of the modulation sequence. Developing a sense of rhythm from the first steps of education - training the necessary skills is a very important aspect of the system. In order to master the tasks ahead, the mood at the beginning of the training, the singer's readiness to sing and the ability to enter into a creative mood are of great importance. A student with a low inactive tone cannot achieve high results. Focusing attention, fixing the teacher’s instructions, creative enthusiasm depends primarily on the student himself, in this situation his ability and professional qualities are revealed. The role of the pedagogue in the necessary psychological adjustment cannot be underestimated.

His ability to establish the necessary creative communication determines the student's mood with a lot of emotional charge.

Open sound. Open sound has a “white color”, sharp and smooth sounding, low position, limited in range and uniform sounding. When singing with an open sound, a chest resonator is mainly used.

Closed sound. The closed sound has a "black color", it is soft, the tail rings, and the head and chest resonators work. The position is high, the sound is delicate, flighty, the pace is beautiful. [4]

Cantilena. A cantilena is a continuous sound that forms the basis of singing. Each subsequent sound is a continuation of the previous one, and it is formed as if “poured”, this style of singing is called linked or legato singing.

Vibrato. Vibrato is a periodic change in the height, strength and tempo of a certain tone. Singing with the mouth closed. Singing with the mouth closed to the sonorous sound “M” is performed with

the help of the lower jaw slightly lowered with the help of the united lips with a small feeling of yawning. It tunes to the bass, but it helps only when the right resonator sensations occur, or rather, when the singer feels the vibrations of the nasal tissues well. It is recommended to sing with a closed mouth at the beginning of the song. Singing without accompaniment Singing without the accompaniment of an instrument is one of the important special skills in learning to sing. Hearing is a decisive factor in singing. Unaccompanied singing is important and necessary in the development of inner hearing, because the singer's attention is focused on the music, phazonator, etc. concentrated in sensors. Independence and self-control are enhanced by the appreciation of sound recreated with the help of others.[5] Practice shows that in unaccompanied singing, the natural timbre of the voice is better displayed, it sounds more flat, that is, it acquires colors. When singing without accompaniment, the additional sound in the voice is reduced, if it is not related to a disease, but to a weak function of the vocal tissues. Teaching unaccompanied singing should be based on the acquisition of stable skills of conscious application of intonation laws, staying in a given tonality, and helps to avoid forcing the sound. While forming a cappella singing skills, in the initial stage of education, in order to create good conditions for the work of the vocal apparatus, it is necessary to choose works with a simpler metrotypical image, a limited range (not an octave), and a tessitura, which should be close to the primary zone of the singing voice. The search for the right pitch, timbre nuances, correct intonation, its preservation (stable reproduction of singing) depends on emotional mood, level of performance activity (tonus). A well-mastered, full, expressive vocal timbre and stable intonation, uncomplicated without accompaniment, material that does not require sufficient mastery of the voice (according to texture, tone movement, sound dynamics, meaning and artistic-musical tasks) allows you to perform intonation tasks when singing. High position. High position of sound. It is the feeling of the "head" that gives singing a higher position. Italian masters say that "those who can move the tone of the voice to the head, really sing." It should be remembered that the main task for the operation of the upper position is to maintain the movement of the head resonators in the entire range of sound. This is helped by the creation of certain technical conditions in the sound apparatus:

1. Deep elastic breathing.
2. Sufficiently open larynx, freedom of pronunciation and barriers provide air-sound flow, it is achieved due to raising the palate and free lower jaw.
3. Closed full range round sound
4. Soft accentuation of the sound.
5. Closed formation of consonants and vowels.
6. The general tone of the singer [6]

In order to deeply learn the secrets of vocals, to be able to sing in a highly professional style, the student must acquire the following qualifications and skills: - breathing under the ribs, in the abdomen, breathing quietly and spending it sparingly;

- ✓ to be able to sing in all registers creating a high voice;
- ✓ pure and clean singing;
- ✓ to pronounce words clearly and accurately, to lengthen vowels and make a smooth voice, to sing in accordance with the rules of vocabulary and orthography; - being able to sing with different voice attacks, mainly using soft attack advantage;
- ✓ to be able to create voice dynamics while singing, to be able to effectively use it in the artistic performance of pieces of music;
- ✓ singing in legato and staccato;
- ✓ be able to use the recitative style of performance cantilena;
- ✓ sing vocal works by playing a musical instrument;

✓ to be able to effectively sing works of different styles and characters.

In conclusion, it should be said that every music culture teacher in vocal classes teaches students the basic vocal exercises, educates and educates students, prepares them to be deeply knowledgeable, highly qualified specialists who meet world standards, develops students artistically, teach them the vocal technique, its secrets. At the same time, formation of vocal skills, introduction to a number of didactic aspects of vocal pedagogy such as systematization, consistency, transition from simple to complex, individual approach is carried out.

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