



## Classification of Voices According to Temperature and Height

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**Annotation:** This article provides detailed information about classification of voices according to timbre and pitch, types of female voices, male voices, similarities and differences in the process of singing.

**Keywords:** singer, voice, song, music, timbre, profession, activity, ability, soprano, messo, contrato, tenor, baritone, bass, dictation.

The concept of singing voice is different from the speech associated with the ability of a person to sing, the sounds of a singing voice have a clear pitch and can last for a long time. They appear in vowels. A person begins to use the singing voice in childhood according to the level of musical hearing and development of the vocal apparatus.

There is a difference between the voice of a domestic (unvoiced) and professional (professional voice) singer. Placing a voice means adapting and developing it for professional use. Qualities such as brilliance, beauty, timbre strength and duration, range width and tirelessness, delicacy are largely determined by the natural properties of the voice apparatus and can be developed in the process of sounding.[1]

The voice is used for singing opera-concerts, folk songs, pop songs and forms. Qualities defining the singing voice are the beauty of the timbre and the ability to hold the sound for a long time. The opera-concert sound should be heard well in large halls, that is, it should have "flight". Loud, metallic sounds are flying. Metallicity and airiness are determined by the presence of a group of high overtones, a high singing formant in the sound spectrum. The roundness and smoothness of the vocal cords depend on the tension of the overtones of the lower part of the spectrum. High and low vocal formants, as well as vibrato (pulsation 5-6 times per second) determine the beauty and flowing character of the voice.

Voice classification. In women's voices, the chest register, head and chest register are combined, and in the upper part of the range, the head register (bright, open sounding) is distinguished.[2]

A professional singer's voice should have a two-octave range and an even tone throughout the range. This is achieved by considering the development of mixed pronunciation. Voices are classified according to timbre and pitch. Six main types of sounds are distinguished:

Women's Voices:

- soprano;
- messo
- soprano;
- Contract.

## Male Voices:

- tenor;
- baritone;
- bass; - dictation – boys' voices.[3]

Women's voices are divided into: coloratura soprano - the highest female voice (diaphanous, infinite silver high timbre elegant voice allows lightness of the most complex roulades, wide jumps, delicate melismas and amazing bravura paasonchor. Opera parties: queen of the night (magic flute), doll (Hoffman's Tales), Snow Maiden (Snow Maiden);

lyrical soprano - (range first octave do-third octave do, re). Cantilena soft, bright, resonant voice. Opera parts: Violetta (Traviata), Iolanta (Iolanta), Margarita (Faust);

lyrical-dramatic soprano - a voluminous, very expressive voice, which combines undayum shoklik, cantilena and spinto. Opera parts: Tatiana (Evgeny Onegin), Norma (Norma), Aida (Aida);

dramatic soprano - a strong, voluminous, bright timbre voice. This allows her to perform the whole part with emotional uplift.[4]

Opera party: Tosca (Tosca), Abigail (Nabucco), Turandot (Turandot);

mezzo - soprano. Average voice between soprano and contralto.

Lyrical mezzo -soprano -bright tone and color close to soprano voice (range -small octave lya, - second octave lya, si) Opera parts: Amneris (Aida), Eboli (Don Carlos) body (May night), spring (snow girl);

central mezzo - soprano - big, dense, strong voice. Opera parties: Lyubasha (King's bride), Marfa (Khovanshina), Azugena (Troubadour), Carmen (Carmen);

coloratura mezzo - soprano - a very unique, bright, delicate and dynamic voice, which allows to sing the most complex passages, fiorituras and ruksidas. Opera parties: Isabella (The Italian Woman in Algeria), Rozina (The Dressmaker of Seville), Zolushka (Cinderella);

contralto is the lowest female voice. A pleasant, wonderful voice with a chest note.

Opera parties: Ratmir (Ruslan and Lyudmila), Konchakovka (Prince Igor), Olga (Ye. Onegin), Ulrika (Ball masquerade).[5]

Men's voices are divided into: lyric tenor - silvery, soft, very moving color voice (range - first octave do - third octave ci, do). Opera parts: Lensky (E. Onegin), Levko (m aytun), Lindoro (Italian woman in Algeria), Count Alnaviva (Barber of Seville). Lyric-dramatic tenor - more aggressive and dense voice. Opera parts: Alfrid (Graviata), Geruog (Rigoletto), Vladimir Igorevich (Prince Igor);

Dramatic tenor - voluminous, bright, metallic, very strong voice by nature. Opera parts: Germakn (Dikoaya rama), matushka (troubadour), turidu (village honor), caliph (turandat);

counter-tenor - mezzo - soprano tessituring voice. Sung with a developed falset. It is used in ancient bar music (Gendil, Bach, Majteerdi);

lyrical baritone - high, bright, dynamic voice (range: high lye - first octave lye). Opera parts: Figaro (Barber of Seville), Don Juan (Don Juan), Don Rasquale (Don Pasquale). Valentin (Faust), Yelesky (Pikovaya dama);

dramatic baritone - a powerful voice due to its rich, voluminous range. Opera parties: Am opasro (Aida) Iago (Othello), Dagon (Sossou and Delilah); bass - the lowest male voice (range: large octave do - first octave - re, mi).

High bass - usually a characteristic, moving, comic voice. Opera parties: Don Basilo (Barber of Seville), Laparello (Don Juan), M alatesta (Don Rascual), Mustafa (Italian woman in Algeria);

central bass - big, bright, very pure sound, very rich chest register. Opera parties: Boris Godunov, Mill Onchi (Mermaid), Philip (Don Corlos), Rene (Iolanta), Konchak (Prince Igor); bass - profundo -

very low, chesty, very voluminous sound. Mostly used in church - choir music; treble - the voice of boys. According to vocal parts, low, medium and high treble are distinguished.[6]

In conclusion. An important quality of a singing voice is its strength. Singing opera requires a powerful, hall-filling voice that can be heard against the background of the orchestra. Voice naturally has registers. A register is understood as a series of homogeneity in terms of sound timbre, which is formed by a single physiological mechanism. Men's voices differ in the chest in the lower part of the range and the falsetto register in the upper part. Chest register is tense and rich.

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