

Vocal Singing Teaching Methodology

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ABSTRACT

This article analyzes another genre of opera, vocal, based on written sources about what to pay attention to when singing in vocal performance in this genre, how the singer behaves in general.

KEYWORDS: *opera, vocal, voice, technique, breath, grad, singer*

One of the most popular genres of opera is the genre "vocal". Of course it is worth saying that in the first place sound for the singer in general, breath occupies a huge place. The attention given to art in Uzbekistan, as in every sphere, pleases the representatives of the sphere. Music in a new direction, corresponding to World templates, has significantly risen, grew up and energized. At the moment, if we assume that a new younger generation of teachers is taking shape, we can note that the art of music in Uzbekistan has reached a new qualitative level. Uzteleradio choral team under the National Union of symphony, chamber and folk instruments orchestra teams of Uzbekistan, Alisher Navoi opera and Ballet Theater, as well as Mukumi musical comedy theater choral teams, MTS choir at Uzdk khuzuri, student choral teams, choral teams and vocal singers of all secondary specialized musical educational institutions and Bmsm in the Republic are improving and developing their creative activity. Raising the singer's voice is a long-term and time-consuming job. The singer goes to the formation of technical skills behind artistry. A singer who does not have enough technical skills cannot reach a creative goal. The singer can reveal the mood of the work she is performing in her voice, being her instrument.

A strong decisive role is played by the intonation coloring of the voice. It helps in the broad manifestation of musical images of the work being performed. This is a rather complex process that requires the singer to be constantly in search, while perfectly mastering vocal skills over the years. Learning music and singing skills are the main aspects of inner feeling, creative upsurge, will, aspiration of the fiber, good mood, confidence and the right direction towards the goal. Various situations can occur in the educational process, such as the fantasy before going out to the audience. They disappear after a number of performances. In the development of "vocal" hearing, it is necessary for the pedagogical student to approach professionally from the aspiration, his capabilities from the physical side and the manifestation of the high qualities of the singer's voice. In this case, the correct use of the resonator, the correct use of vibration combinations through the organs of articulation, will help to improve the timbre of the voice. Having step-by-step vocal skills, the main thing is that musical thinking is a guarantee of hochnanda's success in vocal education. This is the basis of vocal schools, on the basis of the musical-image lies the feeling of vocal technical skills, ideality, great skills,

striving for ideality, Great Goals. The first thing to do in vocal technical skills is to form a breath in the lower rib - diaphragm. It is necessary for the singer to learn breathing saving techniques in voice exercises, taking into account breathing and exhalation while singing vocalizations and musicals. Often the following example helps a lot: the method of "breathing the flower aroma until it fits into the chest". This method is considered one of the traditional methods of vocal pedagogy. Even simple voice exercises are performed above the Solo class. The correct breathing of the singer will closely help to work on the expressiveness of the musical, the phraseology of the artistic aspects of the work during the lesson. It is not recommended to form the physiological development of breathing in addition to singing. It is also impossible to sing without breathing. Singing with a breath leads to an improvement in timbre, an increase in voice power and the loss of one's own paint of sound quality, turning into a dry poor and false voice. In addition to the student's breathing, the pedagogue is required to monitor his discharge during the singing process. The reason is that the student's voice is feminine. Only the correct path of the student and the educator in the process of their work is an important profession in solving the difficulties of their exercises and new examples of performance. And this will take time and patience. In vocal technical skills, the imposition of the singer's breath and the most responsible are aspects. Therefore, more work on the breath from voice exercises change in tempo singing musical phrases at the slowest tempo helps a lot. Of course, in the process of education, the health of the student, the stability of the nervous system, the norms of Labor and obtaining play an important role. In other words, the student's success also plays an important and significant role in his education. When working with solos on sound, they have their own special aspects. Sopranos: having a bright timbre paint, the yanayam light of the voices in the educational process glow from the technical side of Newans, and improving the rhythm of the sound filiropha. Such accomplishments regularly plays crucial role in an exercise aimed at a aparating the voice. At the same time, haste haste cannot be allowed when expanding the sound range. Of course, in the process of education, the study of a vocal work plays an important role. In this, it is very important for the educator to choose the right work for the young singer. It is necessary that the proposed repertoires embody the return of voice exercises and their strengthening. At the first stage, samples from classical arias, folk songs, romances can be performed, which are not so difficult. As the vocal technical skills are acquired, it is necessary that the student's repertoire also becomes more complex. It is necessary that the voice exercises be sung with the emotional state corresponding to the work. Emotional and expressiveness will help the student to understand the form of music. And this will be necessary when the singer sings from the heart and delivers to the

listener with an understanding of musical styles. It is for this reason that a melodic Frase is given, which is not so great for the methodological purposes of voice exercises. By practicing this phraseology, the singer tries to reach the root meaning of the work. This helps a lot in the formation of technical and artistic aspects at the same time. Respiratory organs: **a)** the trachea is tubular about -15 CM, when the chest reaches the part, the trachea is divided into the right and left bronchi, which in turn form a bronchial tree, divided into many more channels. The trachea is made up of open semicircular Taiga: **b)** bronchi – through them the air reaches the lungs, where the pulmonary foam performs gas exchange. As a person runs, the lungs expand to the maximum and rise to relieve breathing and increase ventilation. When sleeping, they narrow, while some parts stop breathing: **C)** lungs - elastic, as light as air, reminiscent of gupka. Its main weight is made up of lung foam in it. The lungs are poorly sound conductive. Breathing, that is, the push of the air into the lungs, is the result of the expansion of the chest, and this is the descent of the diaphragm: **g)** the diaphragm is a complex form of the abdominal muscles of the chest, reminiscent of Kupol: **d)** the breathing and exhalation tendons contract, and the exhalation tendons, on the contrary, relax.

The respiratory system is controlled by the nervous system in 2 ways: spontaneously (freely) and not freely. When working with a student, it is required to adhere to the following principles of breathing: calm, in the desired direction, take a deep breath and hold it before making a sound, teach to slowly exhale and distribute the breath.

In human imagination uses a mixed type of lust in it, the chest, the diaphragm, the tendons, etc. When singing, breathing is divided into: **1.** The chest shroud from the abdomen does not move, breathing is performed with the release of the diaphragm. The abdomen protrudes forward at this time. **2.** Chest abdominal rib bottom sleeve

diaphragmatic chest palm and diaphragm active case. The belly it protrudes slightly forward. **3.** Breathing under the chest (diaphragmatic of the ovurge) is performed mainly due to the expansion and elevation of the lower part of the chest Palm. The diaphragm will start working. Chest breathing under the ribs-an option of diaphragmatic breathing is considered. **4.** The upper part of the chest (rib) chest palm is raised, the diaphragm is moved behind the chest in a passive position. The abdomen is pulled inward.

The history of the art of singing, modern performing and pedagogical practice shows that knowledge of each of the mentioned types of breathing is enough to sing at a professional level. The choice of one or another of the types of breathing by the singer depends on the comfort in singing and the quality of the sound. It is necessary to carefully observe how the teacher uses the student's breath, but if the sound is correct, of course, he must behave by instilling his mind in him. The main thing is not how to breathe, but how to spend it. To properly dressing the voice, it is necessary to know; **a)** Not taking much lust apart from had. **b)** should not start singing without breathing thoroughly. **c)** when The Sound Attack begins and during the singing, to maintain breathlessness. **g)** during the sentence, it is necessary to correctly distribute the breath, the breath fully reaches the end of the sentence, to expel the remaining air when the sentence ends. It can be seen that vocal singing requires a great deal of excellence, professionalism and mastery from the student.

Used literature:

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