

## METHODS OF FORMATION OF VOCAL SKILLS

Shukurjon Boratov Imomalievich

Teacher of QDPI

### ABSTRACT

This article provides feedback on singing in vocal performance.

**Keywords:** voice, performance, music, exercise, sound apparatus

Teaching in this art of singing is conducted in vocal classes in special educational institutions. In it, important tasks are performed, starting with the skills of creating a voice and learning the art of singing. Of course, it is appropriate to carry out such a special task through Uzbek songs that will appeal to students.

In the process of training the singer, the teacher uses various methods. in the first place is the training of vocal hearing and the development of all vocal qualities with control over perfection. It is necessary to develop an idea of the correct organization of singing sonority in the student. education is always conducted on the basis of musical materials, exercises, vocal and artistic works. A well-chosen musical source educates the sound. Exercise is the main means of learning.

Visual communication in the sound state with movements that produce sound is the basis of vocal hearing. this concept also distinguishes other senses: vibratory, resonator and tissue head sense. Vocal hearing is not only sensing the features of the correct singing voice, distinguishing them from the wrong ones, but also the voice apparatus. feeling the work of another singer in one or another tone it is understood as feeling in the muscles what a is doing.

Not only to listen to the sound of the voice, but also to clearly imagine its work during singing, to feel what is happening in the voice apparatus - this is the vocal hearing that every singer and teacher should master. . the lead singer imagines how this or that sound is formed with his senses and can understand it with his muscles. Little by little, he works the technique based on hearing, and begins to form a large number of connections between the auditory imagination and its reflection in the muscles. on this basis, the ability to imagine and feel the work of the vocal apparatus develops during singing. Thus, the formation of vocal hearing takes place in the process of developing vocal skills. "He who can sing knows in advance, that is, before the moment of sound formation, how to bring all the muscles to the realization of a certain and predetermined musical tone; can be sung, desired During the training of a familiar song, the vocal pedagogue analyzes the student's technology: he imagines the work of his vocal apparatus in his muscles. muscle needed for riling can tell the method. and the student can perceive the features of another singer's vocal technology only when he feels the muscles of his vocal apparatus.

Some singers use the interrelationships between sound and ideas about the work of the voice apparatus for proper singing before the performance, without spending any muscle energy. Listening carefully to what a good singer sings is so that the apparatus comes into a singing state due to internal singing enough sufficient adequate ample bounteous satis

Active internal singing can "heat up" the vocal apparatus in the same way as singing out loud. It is impossible to listen too much, so that the vocal apparatus can get tired from listening to a lot of music. From the physiological point of view, the singer's vocal hearing is based on the formation of reflex connections between the areas affected at the same time in the shell. While singing, the singer hears his voice, gets a kinesthetic idea of the work of the voice apparatus; feels various vibration phenomena, if he sings in front of a mirror, he sees his movements, etc. In a word, because the whole complex of different senses acts simultaneously and many times, a strong connection is formed between all these senses.

The connection of the motor cell of the cerebral cortex with other areas of the cortex, with Pavlov's complex analyzer, is numerous and wide-ranging. Thus, work on the voice takes place with the development of connections between the system of analyzers that control all sounds. Vocal movements are controlled by a complex of sensory organs. Therefore, every singer not only hears the sound he wants to make, but also feels it. Each singer has a "body scheme of vocal sound", which includes different sensations from different organs and parts of the vocal apparatus. Accordingly, different types of vocal technique are reflected in this system of sensations differently. Although the singer's sensations are quite individual, they one or another slang language among them characters can be distinguished. For example, in one type of slang, the sound is before the teeth; in another, in the field of the teeth, etc. is felt. Raul Yusson, the researcher, made these types of sound production techniques possible according to the sensations they cause. Despite the fact that the whole ensemble of sensory organs is activated at the moment of sound formation, only some of them participate in conscious control over sound formation.

As mentioned above, only the senses that are given a lot of attention are well developed. Activity, focusing attention on the activity of a certain analyzer, leads to the priority development of this particular analyzer in the general complex. Therefore, in the "body scheme" of the sound, in the foreground, various forms of sensitivity are empty, and in others, resonator sensing

If the student's attention is mainly focused on the resonator sensations, they will take priority in the vocal scheme according to their development and brightness. If attention is paid to the perception of the muscles of the work of the respiratory system, then they can lead the general complex, etc.

Expressiveness of vocal tone, sound quality depends on vocal - technical skills: work of breath resonators, acquisition of pronunciation apparatus. However, the formation of technical skills should be carried out along with voluntary direction and artistic expressiveness. The professional requirements for a singing voice are sonority, flight, close and beautiful sounding. At the initial stage of training, vocal - technical work is the priority. Hearing is considered the main controller (regulator) of the voice. Development of voice and hearing is the main task in teaching to sing. It is called being able to hear different features of the singing sound, to be able to recognize it according to these features, that is, to hear a familiar vocal according to the work of the voice apparatus. Breathing is an important factor in creating sound

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