

# THE MULTIDISCIPLINARY JOURNAL OF SCIENCE AND TECHNOLOGY

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### THE SINGING TECHNIQUE OF A VARIETY SINGER

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#### ANNOTATION

The article acknowledges that the pop genre is a component of modern Uzbek music and that it has formed an important place in the modern culture system of our republic in a short period of time. The author states that this genre is currently becoming a spiritual field that can have a direct impact on the education of the young generation.

**Key words:** Variety, recitation, pronunciation, performance culture, spirituality, artistic skill, musical.

#### ESTRADA XONANDASINING KUYLASH TEXNIKASI

##### ANNOTATSIYA

Maqolada estrada janri zamonaviy o'zbek musiqasining tarkibiy qismi ekanligi va qisqa vaqt ichida respublikamiz zamonaviy madaniyat tizimida muhim o'rin egallagani e'tirof etilgan. Muallif ushbu janr ayni paytda yosh avlod tarbiyasiga bevosita ta'sir ko'rsata oladigan ma'naviy sohaga aylanib borayotganini ta'kidlaydi.

**Kalit so'zlar:** Estrada, qiroat, talaffuz, ijro madaniyati, ma'naviyat, badiiy mahorat, musiqiy.

#### ТЕХНИКА ПЕНИЯ ЭСТРАДНОЙ ПЕВИЦЫ

##### АННОТАЦИЯ

В статье признается, что эстрадный жанр является составной частью современной узбекской музыки и за короткий период времени занял важное место в современной культурной системе нашей республики. Автор констатирует, что данный жанр в настоящее время становится духовной сферой, способной оказать непосредственное влияние на воспитание молодого поколения.

**Ключевые слова:** Эстрада, декламация, произношение, исполнительская культура, духовность, художественное мастерство, мюзикл.

#### INTRODUCTION.

The concept of poplar is a Latin word for a specially raised place for performing, that is, a stage. It is known that the 20th century was a period of sharp renewal in the art of Uzbek music, "unconventional" compositional creativity and new concert forms emerged. In this regard, the concept of "pop" entered the musical culture.

Pop art, which has become a component of modern Uzbek music, was formed in a short period of time and achieved certain results. In fact, although the national pop art is one of the most modern art forms, it occupies an important place in the modern culture system of our republic and is now becoming a spiritual field that can have a direct impact on the education of the young generation. Knowledge and practical elements occupy a special place in the art of singing. It embodies the text of the poem, music, recitation, pronunciation, performance culture, spirituality, and is of great importance in performance practice.

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First of all, the human voice is able to sing musical sounds meaningfully and perfectly through emotions. The singer's voice has timbre, which is formed by the combination of volume, pitch, hardness and all of them. Sounds, images show the performer the way of performance. In the art of Uzbek pop singing, at the same time, the voice is not visible, but it has the freshness, pain, and beauty of the voice, which has a full meaning.

The feeling of being able to feel the music should be developed simultaneously with the technique of singing. The technique should be seen on the basis of musical material. It is the task of the teacher to develop the student's musical feeling and artistic skills, to teach them to understand the musical language, and to awaken their creative imagination.

The art of singing can be called the art that can meet the aesthetic requirements of the listeners. Singing is a musical art, so the performer must have the ability to hear music and have a musical voice. The basics of the musical voice apparatus are clearly defined by medicine and physiology. Any musical sound has its own timbre, that is, its own musical color. The structure of vocal joints (ligaments) of timbre vocal apparatus (they produce sounds of high and low timbre like the strings of a musical instrument), natural cavities - nasopharynx, forehead (manglay) cavity, maxillary cavity (upper jaw bone It depends on the physiological characteristics such as the cavity adjacent to the nasal cavity), the hard palate, and the structure of the chest. A singer's ability to control his voice is equal to an artist's ability to use a wide range of colors.

Learning to sing means controlling the breath and musical emotions and experiences. After all, if breath is subject to mental experiences, emotions are also subject to breath. Therefore, the singer can involuntarily create an excited and calm state and obey the melody, speech and mood. Actors and singers have a profession-related term "pillar". A "grounded" or "studded" sound is a clear, resonant sound.

"Pillar breath" is an extremely deep breath. It rests on the walls of the respiratory system. If we consciously take the correct breath and hold it, our singing sensitivity will do the rest. Our thoughts and actions can help him. The source of sound is the vocal cords. They must be connected to make a sound. The air flow that vibrates them when they sing comes from the respiratory tract to the throat. Two of these actions are uncontrollable. But the lungs lie on the diaphragm (chest membrane) like a foundation, and they are subordinate to each other.

Music has three dimensions - pitch, timbre and power. In order for the pitch of each pitch to be clear, the performer must help connect the sound layers and free the timbre from extraneous sounds.

As for the range, the abdominal muscles and diaphragm should be actively involved in the performance of the upper curtains, and the chest muscles should be actively involved in the lower curtains. It is also worth noting that a person cannot feel the diaphragm. However, we feel the abdominal muscles and help ourselves to breathe in and out properly, in a way that is comfortable for us. Standing as freely as possible, with the shoulders down, the neck relaxed, feeling the firm support in the legs, and smiling a little, exhale a little air between the teeth. An "S" sound should be produced. Now do the same exercise, only with abdominal movements. Before the exercises, you should breathe freely without raising your shoulders. Once you feel the body and especially the abdominal muscles, you can sing.

Chest and head resonators. The performance of the chest and head resonator throughout the range is considered to be good and accurate. When the voice is directed to the main resonator, the sound is bright, loud and audible. When singing in the chest resonator - it sounds rich and

"meaty". It is necessary to always try to achieve harmony of head and chest resonators when singing. There are times when you want to yawn, and you do it without opening your mouth and letting others know. Then you will have a dome in your mouth. When the sound comes out correctly, you will feel a vibration around your forehead and closed lips. This means that everything was done correctly.

Sound just means an echo in the "space" in your head. Usually, falsetto is an artificial sound that comes from the natural vocal capabilities of the singer. This method is widely used in Western music culture and in academic vocal performance. In the interpretation of Uzbek music, falsetto is used in a unique way. Some singers cannot play the high parts of the song, the highest notes in a natural voice, and in such cases they sing in a falsetto voice. When using the falsetto performance method, the singer must skillfully perform the factor of voice exchange.

His skill is manifested in the fact that he does not notice the difference between a natural voice and an artificial voice during the performance and uses the method wisely. Before starting to sing, the student's body should be straightened, the stomach should be pulled, the chest should be slightly raised, the back and shoulders should be straight. Voice support is the most basic feeling that creates conditions for the singer to use his voice freely and without difficulty.

The vocal fold is a complex sense that ensures sound production is correct. This feeling is called stable because it is clear and stable. The concept of vocal support includes: raising the pressure of the lower part of the vocal cords, breathing, tightening of the laryngeal muscles and vibration sense. The student does not have a sense of support at the beginning of the training. Over time, a sense of support begins to appear. A sense of support creates confidence while singing and makes it easier to create a voice.

It is necessary to strive to find and develop this feeling. The next step is getting to know the singer's range. Strictly speaking, the singer knows his range, because sometimes those who are learning to sing do not know their own ability. Sometimes performers try to cover up the passing notes and strain the voice. In this case, the sound loses its natural color and turns into a falsetto. A performer should not be afraid to play passing notes in order to discover all the features of his voice.

Passing notes are available to everyone without exception. It is important not to strain the voice when performing them. In this way, it is possible to master the chest, upper register and falsetto, smooth the timbre and find a unique tone. After that, you can work on the repertoire. The chosen material should not be difficult for the student performer, and at the same time, the singer should be able to feel responsibility in the process of performing the piece. Breath plays an important role in vocal art. Breath determines not only the birth of the voice, but also its power, dynamic nuances, timbre and height. In the process of singing, the breath should adapt to the vocal chords. Breathing is important for the performer. The main thing in singing is not the amount of air coming from the lungs, but the correct distribution of breath during singing, the operation of the vocal apparatus with other components.

Determining the repertoire should not only focus on the educational task. It is also necessary to pay special attention to the content of the repertoire. The repertoire should be focused on educational importance, i.e. awakening feelings of love for the Motherland, training human qualities. Professional training of students in the pop direction means practical mastering of all the rules of singing skills, fluency of breath, accuracy of artistic expression, practical demonstration of competent performance skills. Another important aspect in the education of a singer is to teach

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the student based on the individual voice capabilities and to choose a similar repertoire. The formation of performance skills of the student according to the level of mastery is the realization of the principles of mutual integration of technical and artistic tasks, transition from simplicity to complexity, and gradual and gradual growth. it will be necessary to release and then the educational repertoire will be selected taking them into account.

Only when the teacher clearly defines the student's voice characteristics, it is necessary to increase the possibility of their development without harming the student's vocal tract.

### CONCLUSION.

Each work is selected with a view to the realization of certain goals. The principle of going from simple to complex is followed when choosing a song. In it, each new piece strengthens and develops the vocal skills developed from the previous one. It is recommended to choose a song according to the following requirements: educational value, character, artistic quality, harmonic structure, form, number of parts, key and tessitura, compatibility with the student's voice range. If you follow these requirements and pay attention to the direction of execution, you can achieve the intended result.

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