

# THEORETICAL BASIS OF WORK ON VOICE EXERCISES IN VOCAL PERFORMANCE IN PROFESSIONAL TRAINING OF FUTURE MUSIC TEACHERS

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**Abstract.** *This article presents an analysis of a number of theoretical foundations for working on voice exercises of vocal performance in the professional performing process of future music teachers.*

**Keywords:** *vocals, performance, voice, speech, hygiene, performance, skills, experience.*

**Introduction.** It is known that in a time when the art of vocal music is rapidly developing in our country, educating future music teachers' aesthetic and artistic taste, mastering the skill of vocal singing in a professional style, understanding its theoretical features, and forming practical singing skills will greatly help.

Another aspect that future music teachers should pay special attention to is equipping them with a set of knowledge aimed at the technical development of the sound apparatus, the development of artistic skills and education at a high artistic level. In the context of this subject, the student will have the opportunity to gain understanding, imagination, knowledge and skills regarding the modern world view of vocal singing, the stages of development of which are wide, in particular, world music programs in computer systems that have appeared recently [3].

A number of methodical instructions on the basic concepts of vocal performance, which should be acquired by the students of the "601111300 - Music Education" education within the scope of the "Vocal and Modern Music" discipline, that is, the structure of the sound apparatus and its management, are recommended.

In the science program, special attention is paid to the thorough assimilation of the artistic and performing aspects of students, to enriching the song repertoire of students with various forms and characters of colorful vocals and modern music works [5].

**The main part.** The main goal of "Theoretical Description of Vocal Performance" is to educate the aesthetic and artistic taste of future music teachers and to form the skills of singing in a professional style through the art of vocal performance.

Undoubtedly, special attention should be paid to the technical development of the sound apparatus, the development of artistic skills and education at a high artistic level. In this subject, a student with a broad modern worldview, i.e., the history of human culture, the stages of development, in particular, should have understanding, imagination, knowledge and skills regarding world music programs in computer systems.

As the main task of teaching the fundamentals of vocal performance is to provide education and training to students in the course of the lesson, to prepare them as deeply knowledgeable and highly qualified specialists who meet the world standards, the systematicity and consistency of vocal pedagogy, the transition from simple to advanced, it is important to introduce a number of didactic aspects such as individual approach.

The requirements for the knowledge, skills and experience of students in science should mainly consist of these. In particular, Bachelor: a number of didactic aspects such as systematization, consistency, transition from simple to complex, individual approach in vocal performance; characteristics of the structure and movement of the sound apparatus; basic concepts of vocals; sound production and its types; knowledge of singing breath, articulation, intonation and dynamic signs;

- in the process of performing vocal and modern songs, to take the breath under the ribs, to the stomach without noise and to use it sparingly, to be able to sing in a high position in all registers, to sing cleanly and cleanly;

- sing words by pronouncing them according to the rules of orthography, be able to sing with different voice attacks, sing in legato and staccato;

- to know the manner of performance of classical and modern stylistic directions of Uzbek and European vocal works and to be able to apply it in practice;

- performing independent creative work and concert activities individually and with different groups;

- mastering the culture and skills of working with sound amplifier equipment.

- mastering the registers and artistic technical capabilities of the singer's voice;

- to know voice exercises;

- having skills such as working on a play with a student and preparing for a performance;

- Deep knowledge of the secrets of vocal performance and the ability to sing in a highly professional style, to sing as a soloist accompanied by a musical instrument and in unison or multi-voice ensembles, the lines, style and character of expressing works written for voice and musical instrument. analysis from perspective;

- being able to apply the requirements of vocal performance in pedagogical activity in the preschool, primary and secondary education system;

- development of student's voice;

- elimination of voice defects;

- the student should have the skills to choose a program, work on the program and prepare for the pop scene;

- The history and development stages of vocal performance singing;

- ways of working with the accompaniment and phonogram minus;

- classical and modern styles of pop music;

- vocal sound registers, volume and sound capabilities;

- reading and analyzing the texts of vocal notes;

- basic concepts of singing pedagogy;

- classification of singing voices;

- psychology of musical ability;

- the structure and operation of the sound apparatus;

- should have knowledge of the performance styles of popular Uzbek and world pop singers

[4].

The special method of vocal performance is to ensure and create intonation purity. Vocal exercises should be started from the middle (central) part of the range. It is advisable to gradually and carefully expand the lower and especially higher sounds of the range.

In the initial period of training, the voice should not be strained. When the vocal muscles are tired, the student is given a 3-5 minute rest and a conversation is held. During the interview, the work performed is analyzed, its achievements and shortcomings are determined, and new tasks are set.

In the first lessons, simple, short exercises are sung, which are quickly imprinted in the student's memory. Later, after mastering simple exercises, complex exercises are introduced. The first exercises should focus on vocalization of vowel sounds. Experiments have shown that among the vowel sounds, the most useful for the singer's growth are "A" and "I". If these sounds are mastered correctly in lessons, the rest of the sounds "E", "O", "U" will be sung much easier. After all, they play an important role in the clarity of the voice in vowel sounds, the purity of intonation, the fluency of registers, the expansion of the range, the free use of vocal muscles, and the acquisition of other vocal skills.

In each singing class, teachers approach mastering these skills in their own methodical way. We have a lot of experience in the system of training singers, especially in "Opera singing" and "Traditional singing" classes.

It is known that in opera singing, the sounds "A" and "O" are sung in two closed circles. In the performance of pop singers, these sounds should be sung in a slightly open and "folk" way. Already, it embodies the voice and breath of folk singing and traditional status singing. This is the reason why pop art is quickly and easily perceived by the people [6].

Choosing the right program for the student. Vocal exercises and their types. Vocalists. Pop works of Uzbek composers. Works of Russian pop composers. Works in the program of pop music of the world. It is required to master the modern educational methodical literature, the main training manuals and textbooks and their brief characteristics.

There are a number of important and basic requirements that must be mastered when performing voice exercises in vocal performance of the future music teacher.

In the process of singing, the student must approach singing consciously and creatively, without repeating the exercise in a formal way. For this reason, when recommending a student to sing each exercise, it is necessary not only to demonstrate it, but also to explain its main purpose in detail. Then the student consciously directs his voice and easily overcomes phonetic and technical difficulties.

First of all, it is necessary to achieve a free and full voice output in the middle part of the range. After that, you can move on to singing the high notes of your range.

It should be said that future music teachers should also know the features of using their voices and master the requirements of such a professional performance.

In the process of work, the teacher's perception must be extremely alert, he must take necessary measures in time to notice that the throat is tight, the articulation is in the wrong position, and in particular, the voice is tired. During the lesson, the student has all kinds of vocal exercises: "M" (soft) sound with closed lips and open vowel sounds, as well as "legato", "staccato", "arpeggio", intervals, gammas, small tunes (popovka) in the unity of vowels and consonants and appropriate skills and abilities should be formed from them.

It is known that the students of the bachelor's course of music education acquire the skills and qualifications of musical art precisely on the basis of mastering the performance of independent education, strong will, patience, tolerance and hard work, and on this basis they achieve success. they achieve. The form and content of the organization of independent education

in vocal performance of the future music teacher will be as follows, the student is recommended to use the following forms, taking into account the specifics of a particular subject, when preparing independent work[6]:

- study relevant sections and topics from textbooks and manuals;
- get acquainted with handouts on the relevant part of vocal training;
- working with specific literature on the relevant department of science;
- use of audio, video equipment and other visual means of education;
- study and analysis of vocal works;
- conducting educational-scientific-research works on the studied departments and topics;
- performing creative and problematic educational tasks.

The future music teacher is based on the theoretical knowledge, skills and abilities acquired from the general pedagogical, methodical and specialized disciplines of vocal performance. In such educational processes, students are required to master the following skills: the informational and methodological support of the science program and the skills of working with didactic tools. Equipment and equipment, devices, electronic board - Hitachi, LCD - monitor, electronic pointer (ukazka). Video - audio equipment, audio recorder, microphone, speakers [6]. Computer and multimedia tools, computer, Dell type projector, DVD - discovod, Web - camera, video eye.

The subject "Vocal performance" is one of the subjects that teaches practical experience and knowledge of vocal (pop singing) art performance to students studying in the "Music Education" bachelor's education. Studying the theoretical knowledge of vocal performance and modern music - pop singing in the education of students as highly qualified specialists imposes great tasks on the future music teacher.

This knowledge will help the students of the "Music Education" bachelor's education to a certain extent to achieve the professional level of performing skills in vocal and pop singing in preschool educational institutions, general secondary schools in the future. serves.

The main goal of the subject "Vocal performance" is to educate the aesthetic and artistic taste of future music teachers through the medium of vocal art, and to form the skills of singing in a professional style.

Special attention should be paid to the technical development of the sound apparatus, the development of artistic skills and education at a high artistic level. In this subject, the student has a broad worldview according to the requirements of the time, i.e., the history of human culture, the stages of development, especially world music programs in the newly appeared computer system, should have understanding, imagination, knowledge and skills. gives enough knowledge about it.

When it comes to the theoretical importance of vocal performance, of course, among the following main tasks, education and upbringing of students in the course of the lesson, preparation of them as deeply knowledgeable, highly qualified specialists who fully meet world standards, systematization, consistency, simpleness of vocal and pop singing performance introduces a number of didactic aspects, such as its progressive development, individual approach to mastering performance skills [4].

Knowledge of the structure and movement of vocal tracts in vocal performance (pop singing), the basic concepts of vocal and pop singing, sound formation and its types, singing breath, articulation, intonation and dynamic signs, breathing to take noiselessly from the bottom, mostly from the stomach and use it sparingly, to be able to sing in a high position in all registers,

to sing cleanly and clearly, to sing words by pronouncing them according to the rules of orthography, to be able to sing with different voice attacks, to sing in legato and staccato, o. Manorial performance of classical and modern stylistic directions of Uzbek and European pop and vocal works, independent creative work and concert activities with various groups, knowing and following the rules of free use of the microphone, the registers and artistic technical possibilities of the singer's voice, using the voice and are required to acquire skills such as set exercises, working with a student on a play, and preparing for a performance on stage.

Knowledge of the structure and movement of vocal tracts in vocal performance (pop singing), clean singing, pronunciation of words according to the rules of orthography, ability to sing with different voice attacks, legato and staccato singing, Uzbek and European pop and vocal works manorial performance of classical and modern stylistic directions, independent creative work and concert activities with various groups, knowing and following the rules of free use of the microphone, registers and artistic technical possibilities of the singer's voice, exercises in using and placing the voice, the basic concepts of vocal and pop singing, sound formation and its types, singing breath, articulation, intonation and dynamic signs, breathing it is required to acquire skills such as taking noiselessly from the bottom, mainly from the stomach, and spending it sparingly, being able to sing in a high position in all registers, using and placing the voice, working on the piece with the student and preparing it for the stage.

Also, on the basis of this discipline, future music specialists will be able to deeply know the secrets of vocals and be able to sing in a highly professional style, sing as a soloist accompanied by a musical instrument and accompanied by unison or polyphonic ensembles, written for voice and musical instrument. analysis of works from the point of view of lines of expression, style (style) and character, pedagogical activity in the primary and secondary education system, development of the student's voice, elimination of voice defects, choosing a program for the student, working on the program, the history and development stages of pop singing, ways of working with accompaniment and phonogram minus, classical and modern stylistic directions of pop music, vocal voice registers, volume and voice possibilities, reading and analyzing the texts of vocal notes, learns the basic concepts of singing pedagogy, the classification of singing voices, the psychology of musical ability, the structure and operation of the sound apparatus, the knowledge of the performance styles of famous Uzbek and world pop singers. The main content of the course is to learn the skills and physiology of voice production and to be able to apply it in practice, as well as to acquire the skills of vocal and pop singing [6].

Perfect interpretation of sound, determining its musical pitch, connecting it with practical events, and singing with the help of voice through surface and external feeling is the level of performance. In his scientific studies, the musicologist Yu.V. Kas defines this factor as "interpretation difficulties" and notes that the factors characterizing it are related to four situations. That is, "...the personal capabilities of the performer (ie, the singer) (for example, hearing ability, musical memory, natural talents such as the amount of voice, lessons and knowledge level, etc.), acceptance norms..." emphasizes that. It should be noted that these aspects necessarily include problems related to the singer's performance level.

Art is a mirror of human spirituality. The artist is the creator, preserver, continuation and future of this mirror [7]. A great nation, its art and artist will be great and incomparable. In this regard, it is necessary to recognize that the art of Uzbek music is ancient and rich, multifaceted and has always developed in step with the times. The creators and performers of the rich musical

heritage are correspondingly great musicians and singers. They have been polished in historical processes, endured the series of centuries, and passed down from generation to generation, and have deservedly honored the honorable name "hafiz" [6].

First of all, the place of hafiz-singers in society, their status, their attitude to listeners-fans, behavior, behavior, performance, and performance repertoires have had an impact on this. Hafiz have been honored as respected people of the people since time immemorial. Many of them have the phrase "Khoji" added to their names. There are reasons for this. First of all, this is a sign of the fact that they have been performing deeds worthy of the name, and secondly, it is a sign that the Hafiz were aware of a number of sciences. Hafiz worked as a role model in the eyes of the people. Because we have noted the criteria for reaching that level. The performance process itself requires them to walk, stand, sit, dress, perform, and interact with the audience in a way that is polite, moral, refined, feminine, beautiful, graceful, and sincere. All these are aspects of the singer's performance culture.

Voice is present in every living being, but singing or singing voice is considered a gift of nature [1]. Therefore, it is advisable to take care of it, maintain it regularly, and use it wisely. It is necessary to take care of a number of voices or pay attention to the hygiene of the voice in order to maintain the health of the voice and work without illness.

First of all, the singer should always keep his vocal cords under control so that they don't get sick and try too hard. In fact, it is clear to everyone how this happens. That is to say, from speaking loudly and loudly, from shouting and singing, singing for a long time in the tessitura that is uncomfortable for the singer, and singing incessantly and unpleasantly in the climax lead to various voice diseases. . In order to avoid this, it is advisable for the singer to always conduct voice tuning exercises in an orderly manner, to sing a lot of times in low and high voice tessitura after certain voice warm-up and prepared exercises, and to always be under the supervision of his teacher.

The only way to keep the vocal cords in balance is to follow the criteria of vocal rest with exercise and to choose the type of situation in cold weather conditions. Because these actions are part of the basic rules of keeping the vocal folds (joints) correct in singing. At the same time, it is necessary to protect the vocal cords from the cold, from singing in cold weather, from eating cold food and drink. For example, eating cold food after a certain performance has a negative effect on the vocal cords and causes illness [1].

Another defect that is often encountered in the practice of singing is the disease that appears in the vocal cords after using the vocal cords with more force than usual, or when singing too much without a pause. In this case, it is necessary to consult a specialist-phonologist who treats vocal cords [2].

It is necessary to note the importance of a number of natural aspects that are not indifferent during performance in the criteria of talent, lessons and practice of hafiz-singing. This professional performance is inherited from the tradition of status performance. There is no doubt that every hafiz-singer would find an alternative answer to this aspect. In other words, in the performance of status, noted musicologist I. Rajabov writes in his research, "one hafiz's style of speaking and the way he sings are not similar to the other. Different hafiz can perform the path of a certain status even at the level of options. Because each of them makes certain changes within the possibilities of their voice in order to perform the song accurately and beautifully.

**Conclusion.** It is known that the formation of traditional, local and personal performance styles was based on the creativity and performance of status. However, the issues of its interpretation are definitely based on the capabilities of the performer. Therefore, it is necessary to always be in harmony with natural processes, such as the criteria for maintaining skill and its constant revitalization, voice capabilities, level, culture, hygiene and condition. These are considered to be the factors that show the exemplary aspects of sabat-singers.

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