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## Research Article

# ISSUES OF STUDENTS' ORGANIZATION OF THE TECHNIQUE OF WORKING WITH VOICE FROM MUSIC

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## ABSTRACT

Pedagogical technology and the knowledge and experience of their application in music education ensure that the students have knowledge and mature skills. Especially in the period of lessons with 5-7th graders, it is required to carry out a proper analysis of the children's voice apparatus. This article is devoted to the preparation of students to sing in music lessons and the proper training of their vocal apparatus.

## KEYWORDS

Music lessons, voice apparatus, student's vocal cords, vocal apparatus involved in singing, sound, sound tempo, sound timbres, children's voices, choir.

## INTRODUCTION

In order to solve the problems facing the musical education system in the innovative processes taking place at the present time, independent and free-thinking individuals who are able to absorb new information and evaluate their acquired knowledge are needed. Therefore, the role and importance of modern teaching methods - interactive methods, innovative technologies in

the educational process of musical educational institutions is incomparable. Pedagogical technology and the knowledge and experience of their application in music education ensure that the students have knowledge and mature skills. Especially in the period of lessons with 5-7th graders, it is required to carry out a proper analysis of the children's voice apparatus.

The human vocal apparatus is a complex "musical instrument" of its own, which surpasses all other musical instruments with its rich timbre and extremely delicate musical expression. Because the human voice reveals the true meaning of musical speech as a result of the fusion of melody and melody. In this regard, there is no musical instrument equal to the human voice. That is why the human voice is often referred to as a "talking musical instrument".

The vocal apparatus consists of the throat, larynx, larynx, trachea, vocal cords, resonators, and various vocal cords.

The larynx acts as a sound-producing apparatus. Hikkildok consists of ring-shaped and two horn-like (three-cornered) uncles. They move back and forth with the help of muscles. The lower part of the thyroid gland, above the annular part of the ring-shaped tendon, is made of elastic fibers. The respiratory tract starts from the larynx walls of the throat and spreads to the vocal folds. At both ends of the vocal folds are the vocal cords, which are made up of very thin fibers.

The human voice is formed by connecting with each other with the help of the muscles of the even and odd laryngeal membranes.

The larynx coming out of the breath hits the vocal folds and vibrates and makes a sound.

The loudness and lowness of the sound depends on the size and smallness of the laryngeal cavity, the tension of the membranes, their length and thickness, the contraction of the tongue and larynx-laryngeal muscles. The larynx of women is

located higher than that of men, and that of children is even higher.

It should also be said that a person does not make a sound when he is exhaling freely, because at this time the vocal folds are free, the vocal folds are not tense, they are almost not in motion. As the vocal fold begins to narrow, the sound begins to emerge.

Children's voices and their description. Children's voices are divided into treble (soprano) and alto. Treble (soprano) is a high voice of children, its range rises from the first octave "do" to the second octave "fa-sol" (sometimes even higher). Since the treble is a light, variable, soft (in the upper register) sound, it can play all kinds of melodies and melodies very impressively.

the lower voice of the alt-boys. It has a strong and somewhat thick sounding timbre, but also has a soft character in some cases. The range of the alto sound is from the minor octave "sol-lya" to the II octave "re-me" (sometimes-"fa").

It should be noted that if too high pitches of the alto voice are used, children will sing strainedly, and if too low pitches are used, the voice will sound weak. Therefore, works written in a very high tessitura are not recommended for children's choirs. In this case, it is appropriate to readjust the piece to the range of the children's choir. the alt voice is weaker than the trebles. Despite the fact that the second voice is assigned to this voice in most cases, it sometimes leads the main melody, in which the performance of this voice sounds very smooth and expressive. (Example 1)

Chorus is divided into two main types:

I treble or I alt

Holistic (homogeneous) and mixed choirs;

+ alt. + treble;

All-sex choirs include: children's choir, women's choir, men's choir.

II treble II alt

Mixed choirs consist of different voices (women and men). One-sex and mixed choirs can have one, two, three, four or more voices in appearance.

Four-voice children's choir - two-voice division of both scores

I treble I alt + II treble II alt

The children's choir is made up of elementary and middle school students (boys and girls). It mainly contains treble and alto voices. Any choir is made up of certain groups of voices.

The general and working range of the children's choir depends on the sheep.

The most used part of the audio range is called the working range. The working range is shorter than the general range.

These groups are called parties. It should be noted that choral parts are formed depending on the melodious character and range of the singers' voices.

Artistic expression is a form of revealing the ideological content of the work. If the choir has good pronunciation (intonation) and sound, ensemble and word pronunciation, vocal-choir technique, but its performance does not have artistic expression, then the ideological and artistic content of the work will not reach the listeners.

The children's choir mainly consists of two voices. The first is the treble-high voice, the second is the alt-low voice.

Therefore, all the work carried out in the choir must be closely related to artistic and expressive performance. Zero reveals the essence of expressive performance.

The children's choir consists mainly of two-voice scores. The first is the treble-high voice, the second is the alt-low voice.

Artistic expression in performance excites the hearts of listeners, fills them with joy, provides spiritual nourishment and helps to imagine the problems of the work.

The children's choir is also in the following forms: in a one-voice children's choir, it is sung in treble and alto unison;

Two-voice children's choir consists of treble and alto voice scores;

In a three-voice children's choir, the division of one of the voice scores into two voices ("divisi")- "divizi".

3. Tessitura is an Italian word that means the pitch of the notes is high or low. Tessitura is high,



middle and low, and accordingly, tessitura is called comfortable and uncomfortable.

The choir team should have all kinds of artistic expression tools, such as dynamic, rhythmic, tempo, phrasing.

A piece of music is divided into parts and periods. It forms a period of musical thought in a certain part of the piece. Period is divided into sentences, sentences into sentences, sentences into tones. This (melody, phrase, sentence, period) combining pieces of music into a single idea and performing it while understanding its meaning is called musical composition.

Musical phrasing is an important means of expression. In the performance of a piece of music, expressive performance with a clear understanding of the sentences is of great importance.

It is necessary to teach the choral team to perform the musical language of the work, means of expression and its logical development, in general, with full understanding of the content of the work.

Fluent performance of musical phrases, clearly showing the main idea in the words and clearly singing the culmination (climax) are correct and expressive phrasing.

Sentence-dynamics, caesura, agogica, breath, timbre, articulation, rhythm, tempo, fermato include musical means of expression.

Vocal-choir education. It organizes the vocal-choir work of the choir team. Vocal-choir complex

work creates a foundation for the successful work of the choir. The quality level of vocal works in the choir depends on the qualifications of the choir teacher (conductor), vocal ability and pedagogical skills. The purpose of vocal work in the choir is to develop proper singing skills in students (singers).

For vocal work:

1. working on the elements of the chorus (achieving harmony, good words, pronunciation, artistic means of expression);
2. correct breathing, building and forming vocal sound;
3. such as making the members of the choir have the same vocal skills.

The formation of important elements of the choir depends on its vocal-choir technique. Vocal-choir technique mainly includes breathing, sound generation, stretching, dynamics and diction skills.

If the choir does not have good vocal technique, the performance of the work will have neither harmony nor clear voice, pronunciation and artistic expression. That is why it is always necessary to develop and improve vocal-choir techniques in the choir. Because in order to achieve a good ensemble in the choir, the vocal "fundamental" must be strong in order to achieve the wording, dynamic stability, diction and timbre colors. Singing instruction. Before singing, students need to be ready for it, to take a certain

position. There are two types of this position: singing while standing and singing while sitting.

When standing and singing, the body and head should be straight and free, the feet should be pressed on the ground with the same force, the chest should be slightly raised and forward, the hands should be kept straight and pulled back imperceptibly, the hands should be lowered.

When singing while sitting, the head and body should be held straight and free, the feet should be pressed to the ground at a right angle, and the hands should be placed freely on the knees. If the body and back are bent, the sound will be weak and unpleasant. That's why you should keep your neck and head relaxed. The larynx and lower jaw should not squeeze the throat, and the head (as well as the tongue, mouth, face) should be kept free. Also, there should be no signs of tension on the face.

In general, it is the most comfortable situation for the choir to sing standing up. The teacher should always monitor the correct singing and sitting position of the students in the choir.

breath It is known that a person breathes through the respiratory organs, makes sounds using the vocal apparatus, speaks and sings through the articulatory apparatus. Therefore, breathing is the basis of vocal-choir performance. Therefore, proper breathing is one of the most important elements of vocal-choir technique. It acts as a foundation in the process of sound formation. Breathing while singing is different from normal breathing. When singing, the breath is taken

quickly and exhaled slowly. Breathing is divided into three types:

Upper chest. The breath is taken to the upper part of the chest and the hands are raised. This type of breath is harmful. This type of breath is not used in vocal-choir performance.

Chest-abdomen (middle rib-hip);

Mixed (lower costal-diaphragmatic or costo-abdominal).

Breathing in the chorus is in the lower rib-diaphragm method. This method should first be explained to students (in amateur choirs) and then demonstrated.

Depending on the tempo of the work, the length of the sentences, the breath is taken in a rhythm, fast, light, even, deep. Therefore, during breathing, it is necessary to achieve a straight, free position of the body and neck, not to raise the kyphs, and to achieve a diaphragmatic breath.

Making a sound. It is a "product" of audio equipment. The production of sound is called phonation (from the Greek "fona" - "sound").

A sound similar to singing occurs as a result of the vibrations of the vocal cords and the amplification of the sound by the resonators. So, the resulting sound is amplified by resonators and gives various timbre colors. What is the resonator itself?

There are two types of resonators: upper and lower.

The upper head resonator includes the larynx, nose, and mouth above the vocal folds.

Resonators change their shape and size during sound generation through the articulating apparatus.

The upper register sounds of the range are called the head resonator, and the lower register sounds are called the chest resonator.

High or low pitch depends on the length or shortness of the vocal folds, tension and airway pressure. It also depends on the lower or higher position of the respiratory organs.

The end of breathing and the beginning of sound is called ataka. Ataka means "attasare" in Italian - to attack. The word ataka is used in vocal-choir as well as other music genres.

Vocal-choir performance has soft, hard and ataka types after exhalation. The beginning of a soft sound is called a soft ataka. The vocal cords of soft ataka contract weakly as they begin to exhale.

The emergence (emission) of a sound from a hard ear is called a hard ataka. In a severe attack, the vocal folds tighten before exhalation.

Diction. Choral art is an art that organically unites poetic creativity of music and literature.

The means of delivering the words of the literary text (text) in the work to the audience is called diction. Diction plays an important role in revealing the ideological content of the work. If the words clarify the poetic thought, the music fills them with emotional (emotional) colors,

It deepens.

So, in vocal-choir music, words and music complement each other and create an artistic image.

Diction comes from the Latin "distio"-speech, which means clear pronunciation of words. Having a clear pronunciation technique is one of the necessary elements of choral performance. Since diction is the pronunciation of words, it is also an artistic expression in performance. Summarizing the above thoughts and opinions, we came to the conclusion that the issue of applying best practices to music education for optimization in the process of interdisciplinary integration based on the specifics of each discipline is a very urgent issue.

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