

Children's Voice Hygiene In Vocal-Chorus Skills

Xamdamova Dilorom Tursunaliyevna,

Teacher of the Namangan state university, faculty of Music Education and culture
Tel (93) 673 40 00 e-mail:dilorom_xamdamova @ mail.ru

Abstract: *Singing skills are formed over a long period of time. At the same time, although they are interconnected, it is important that the decision-making process of different skills goes at different speeds until the development of integrated voice control skills. In order to develop this ability, it is necessary to develop the ability to listen to music, to combine the ability to hear with the voice, to develop musical memory, thinking of the performer, breathing in singing, articulation, all aspects of singing intonation.*

Keywords: skill, skill, spoon, thinking, ability, voice

I. INTRODUCTION

At present, the most important features for the normal sound of children's voices in the song are sufficiently defined: resonance, sound propagation, vibrato, clarity, fluency.

The formation of sound is a complex psychological and physiological process, which in practice in conjunction with the respiratory and auditory apparatus of the vocal apparatus, ie the flow of air from the lungs enters the throat through the bronchi, trachea, where it encounters the barrier of the vocal cords. As a result of air pressure, the sound curtains move, and as a result of their repeated opening and closing and vibration, air waves – sound is formed.

II. METHODS

During normal breathing, which is not associated with the production of sound, the vocal cords are at rest, and air passes freely through the triangular sound hole. The sound hole narrows when sound is produced. As the sound rises to the high curtains, the sound hole narrows, and when the sound reaches the highest curtains, the hole closes.

As the airflow inhaled through the lungs passes through the vocal apparatus, it passes through two thin membranes of the vocal cords, resulting in a wheezing sound, as mentioned above. The beginning of the sound is called a "sound attack".

The speed of sound vibration, ie the volume, depends on the degree of tension of the sound curtains. The faster the vibration, the louder the sound rises to the curtains. However, the sound produced by the membranes is not strong, it is amplified mainly by the expansion of the throat from the upper resonators. The mouth and nose help to do this, and they also play a big role in bringing the timbre to the surface. It is the expression of wonder, pleasure, fear, anguish, contemplation in speech or song.

The uniqueness of children's voices is often not obvious. Therefore, when the voice develops normally, that is, when the child does not sing loudly and there are no additional sounds added to the nose or throat, the individual timbre does not interfere with the sound of the song, but enriches it.

It is not a good idea to ask every child in the class to match the timbre. Preserving the melody does not interfere with the development of the characteristics of the singing voice.

Children can perform a variety of tasks given by the teacher to develop pure intonation. For example, the teacher says the first sound of the song, and then the children have to repeat the sound slowly and evenly. Before learning the song, they sing small songs of different tones as a sound tuning exercise.

The teacher reinforces the difficult parts of the song by repeating them together or individually several times. In elementary school, children sing in a tone that suits their vocal range, perceive the direction of the melody, perceive thick and thin sounds, add listening perceptions to visual images, and how the conductor-teacher sings high or low. they should know the conditional execution that indicates the need.

It should be noted that during the rasta, not only boys, but also girls must follow a special mode of execution. The pre- and post-reality period (until girls and boys reach psychophysiological maturity) requires a music teacher to work with special care. At the onset of the mutation, a special regimen is followed, and even children are temporarily exempted from music lessons and vocal lessons if there is a vocal circle at school.

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There are falsh (fal tsetda) singers among the 5th graders for some reason. Therefore, they can be conditionally divided into differential groups. With the help of skilled teachers, children will soon be able to sing in pure unison. Children are always taught exercises and songs slowly. At the same time, of course, it is possible to achieve the accuracy of diction and its ensemble.

Features of children's voices. "... I liken the voices of children to the very delicate, elegant and beautiful grass that sprouts in the first spring. If this lawn is not provided with water, air or sunlight in time, it is clear what the consequences will be. The child's voice is just as delicate, it must be approached with great care," said our master artist Shermat Yormatov.

Children's vocal folds are very different from adult vocal folds. Because of their subtlety and smallness, children's voices resonate loudly on high curtains. Children's voices are light and resonant in high registers, even if the volume is low. It takes great skill from choirmasters to be able to sing and develop a children's art team.

Children's voices are subdivided into soprano or discante (the loudest voice in agile children) and lower voices, respectively.

The soprano is said to be the closest disco to the loud voices of children. Due to the light, fluctuating soft-sounding sound, it plays the main melody track effectively on the spoons. Its range is from the first octave "do" to the second octave "sol"; the lower voice, on the other hand, is the lower voice of children's voices, characterized by a slight yawn and a close proximity to a strong timbre. The range is from the lower octave "sol" to the second octave "re". Mutation period. The choirmaster should constantly monitor the children's voices. As a child grows older, he undergoes various sexual changes, namely: spiritual; undergoes physiological changes.

During the period of "mutation" (occurrence, sexual change), which is more noticeable in smart children, the range of the voice range is sharply reduced. His voice is muffled, the intonation is incomprehensible, his voice is often tired, and this period is often shot at the age of 12-14 years. By the age of 17-18, the soprano voice is slightly formed by the age of 20-22, with a new timbre, a new range, that is, a change in the voice of adults.

Girls also have changes at this age, they are much lighter than boys, their voice improves during mutations, and their vocal range expands.

Description of women's voices and their types. Women's voices are divided into two types: soprano and sub-voices. Soprano is an Italian word meaning "high". This sound has at least the following internal divisions: coloratura, lyrical coloratura, lyrical soprano, lyrical-dramatic and dramatic soprano, lyrical and dramatic mezzo-soprano. The lower women are the lower voice, which can be more accurately described as mezzo-soprano and contralto.

Description of the male voice and their types. Men's voices are mainly divided into: tenor. In Latin, "teneo" means "to catch". Men have a high voice and the total range is two octaves "do" from the lower octave to "do" the second octave. The main types of tenor voice include alto-tenor, lyric tenor, lyric-dramatic and dramatic tenor. The bass group includes baritone, bass, and octave bass, and the low voices of men.

III. RESULTS

"A new program has been developed on the basis of state standards of music education. The new program includes the full use of national musical heritage, popular folk songs and chants, maqom, shashmaqom, epics and modern music. The educational process of this program, methods of teaching music. Year, quarter, lesson plans, sample lesson plans, local music, and lesson activities are an integral part of the lesson theme, are subordinate to the overall theme, and are logically integrated into the content. This will require existing teachers to update the content and style of their work. Such requirements are widely covered in these manuals, a set of recommendations and published manuals."

IV. DISCUSSION

Another distinctive feature of the new programs is that a number of musical laws, including musical speech, means of musical expression, musical forms, structure and development of music, modernity of music, which should form the basis of musical literacy in the science of music culture. etc. should be taught deeply, perfectly. This means that in order to teach in the new curriculum, a music teacher must improve his or her music theory. Because an important component of educating the younger generation in our country in the spirit of love for the Motherland is in solving the problems of delicate education, spiritual and enlightenment.

V. CONCLUSION

Simple and fun "methods" should be used in the study of musical psychology in schoolchildren so as not to strain children's thinking skills. In the course of the lesson, especially through the study of songs sung by the Uzbek people, the ideas of the national mentality are formed in the minds of young people, reflecting on the traditions, clothing, Uzbek cuisine of the Uzbek people.

VI. REFERENCES

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