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DISCUSSIONS IN THE PROCESS OF TEACHING SINGING WORKS

Abstract:

The purpose of the article: In this article, on the basis of the principles of vocal and musical pedagogy, the improvement of the methodology for teaching singing works, the structure and features of the speech apparatus is expressed.

Research methods: The purpose of the article is to improve the teaching of singing works in the formation of the professional skills of future music teachers, and this activity is of great importance in the formation of singing skills.

Research results: Improving the teaching of singing works is important for the formation of professional skills of future singers. Also, improving the teaching of singing works requires an approach that follows the principles and methods of singing.

Practical application: the conclusions obtained as a result of the study can be used as additional support for teachers of higher and secondary special educational institutions.

Keywords: singer, vocal, principle, vocal apparatus, singing voice, empirical, cocentric, primary tone, resonators.

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Introduction

It is known that large-scale work is being carried out in the educational institutions of our country to educate the ideal generation. Today, the Motherland entrusts future music teachers with the task of educating young people into adulthood in the spirit of high spirituality.

As the first president of our country, I. Karimov, said: “It is clear to all of us that love for music, art, musical culture among our people is formed from childhood in a family environment. It would not be an exaggeration to say that it is difficult to find a person in our country who does not have a dutar, doira or other musical instrument at home, and who lives without feeling the life-giving effect of music in his life. Most importantly, today the art of music has a greater and stronger influence than other forms of art on the development of our modern generation in the spirit of high spirituality”¹.

The Uzbek art of solo singing makom occupies a special place among the cultures of the peoples of the East due to its antiquity and diversity. In the process of prac-

tice, Uzbek singing was enriched with various genres and forms. It should be recognized that the art of singing developed in folk and classical directions. If folk songs are characterized by singing, lapar, yalla and prefabricated songs, then in the classical way poppy songs and songs in the direction of poppy seeds, such as songs, epics, big songs and suvors, are appropriate. Each of these genres has its own form, performance possibilities and performance traditions. Interpreting them in a unique way, according to their form, required a beautiful voice, natural talent and competent training. Makom performers from the past learned the traditions of the old hafiz and sang according to the teacher's lessons.

Materials and methods

Makom (Arabic – place, abode, curtain) – one of the main musical concepts in the Near and Middle East, curtain. A large group of musical instruments and songs in the art of Uzbek and Tajik traditional classical music. In Uzbekistan, there are such species as the Bukhara shashmakom, the Khorezm makom, and the Ferghana-

¹ Karimov I. A. High spirituality is an invincible force. – Tashkent: Spirituality, 2008. – 141 p.

Tashkent makom routes. There appeared wild makom roads makom, pipe, dutar. Among other Eastern peoples, makom – makam, mukom, mugom or handle, pronunciation and types of raga are developed and performed by makom solo performers.

On the territory of Uzbekistan, there are singing works of various styles of performance, which are called differently, that is, folk music, performance of classical music – status works performed under the name of music in the professional musicological status of Bukhara shashmakom, Khorezm makom, makom ways of Fergana-Tashkent, musical works written by Uzbek composers on the basis of makom ways are performed in concert organizations, theaters, ensemble venues. In addition, it is studied, performed and promoted in secondary and higher music schools operating in Uzbekistan, as well as in music education classes in secondary schools.

Therefore, in ensemble classes, based on the principles of vocal music pedagogy, we provide information on the practical and theoretical issues of traditional solo singing, select samples from musical works, teach the younger generation how to perform them, and improve the teaching methods of makom solo singing in the education system. One of the important today's tasks are to train singers to the extent that they can improve their methods and apply them in their work to ensure the effectiveness of the lesson.

To increase the effectiveness of the educational process, it is important to master the methods of teaching singing works and skillfully use them. Indeed, in traditional education, students only learn to acquire ready-made knowledge, according to the criteria of developmental education, students can learn, analyze, draw conclusions on their own, which becomes important when it is directed. Therefore, it is necessary to pay attention to improving the methods of teaching singing works to teachers of singing classes of higher educational institutions and the formation of their skills to creatively and freely apply them in practice.

In particular, Hazrat Alisher Navoi, the sultan of the art of the word, describes the singers in his work "Mahbub-ul-Kulub" and writes the following: "The heart can be strengthened with a good melody, and the soul can be nourished with a kind voice. A singer with a pleasant

voice and skillful singing will rekindle the fire of people's pain. If it is beautiful, then the end of the world will rise among the people of emotions"¹ ... We will not be mistaken if we say that this is the most appropriate description given to songs and singers.

A performer, be it a musician or a singer, cannot perform the same song in the same way twice. Of course, the heart is attached to it, and the processes of passion will inevitably manifest themselves. Therefore, different styles and ways of interpreting the performance have been formed in our people. It is no secret that the interpretation of the human voice, considered the most perfect instrument among musical instruments, has manifested its magic in different ways. But singing has its own rules that Hazrat Navoi did not miss. In particular, the following are mentioned in this regard: "When a good-natured singer sings in a pleasant voice, smoke comes out of the burnt heart of the patient. A pleasant performance by a shrewd musician will enchant even a cold-blooded person. In particular, if he plays and sings himself at the same time, he will cause the soul store to revolt"².

Result and discussion

Thus, the solo singer's poppy has been inherited over time as important factors in voice interpretation, musical performance, and human qualities. In the past, khanish were formed and developed in the interpretation of the voice, that is, the field of singing, in different directions and styles. Based on this, the unique values, dialect and life traditions of each nation and people are embodied in the form of speech interpretation.

To perfectly educate a singer in the national, folk spirit is a complex process associated with a rich pedagogical education. The listener-viewer receives rich spiritual food from the performance of a singer who knows how to create a vivid artistic image and perfectly interpret the work. According to Hazrat Navoi, "A singer who increases happiness, and a musician who sows sorrow – emotional people suffering from mental pain sacrifice their lives to both"³. To do this, every artist who wants to become a singer must have natural gifts, lessons and singing skills. A good singer first lays the foundation of excellence. He takes lessons from teachers and assimilates the musical heritage with understanding. This, first of all, allows the performer to feel free on stage and hone his talent.

¹ Navoi A. Mahbub-ul-Kulub.– T.: G. Gulam Publishing House. 1983.– p. 29.

² Ibid.

³ Ibid.

By natural singing gifts, we mean, first of all, a natural beautiful voice, wide breathing, wide range and, of course, perception. Immersion and comprehension of these elements with knowledge are basically the actions of the educational process. The lesson process covers such things as achieving clear speech in performance and mastering the skill of perfect pronunciation. Therefore, it is important that a student who has worked a lot on himself in the lesson, that is, in the lessons of mastering singing skills, has the freedom of tone and singing skills that are important in musical performance.

The concept of solo singing makom is a generalized concept of a trained singer, hafiz and the like, and it means a singer who performs solo with makom. In addition, it is necessary to fully master three or four actions that must be understood in the art of solo singing makom. These are the actions of tradition and heritage, the way the breath is used, the knowledge of poetry, the pronunciation of words and the requirements of the genre. Everyone knows that these are situations that have been honed and mastered in the practice of singing since ancient times. But, at the same time, if we take into account that future specialists in traditional singing are trained in the system of higher and secondary education, it is appropriate to recognize the need for teaching aids as a means of expressing the relevant theoretical and practical guidelines.

Today, the improvement of the methods of teaching singing works is one of the most important tasks of the teacher. The fulfillment of these tasks by the teacher directly depends on the effective use of teaching methods for singing works based on the principles of vocal and musical pedagogy, which are well aware of the psychological, physiological and musical characteristics of young children.

Improving the methodology of teaching singing works is carried out on the basis of the principles of vocal and musical pedagogy.

- The principle of consistency and continuity in education. In the educational process, it is aimed at developing singing skills from simple to complex;
- The unity of artistic-musical and vocal-technical principles. It is based on solving two tasks in singing at the same time, it consists in creating a singing voice in the singing apparatus and practicing singing in it;
- The principle of individual approach. It is aimed at developing singing skills, taking into account the

psycho-physiological and musical characteristics of each student;

- The principle of continuous improvement. Independent work of the student, paying special attention to their own work, that is, focused on the implementation of independent learning.

Based on these principles, it is advisable to use the following existing methods to improve the methodology for teaching singing works in the joint activity of a teacher and a student in vocal pedagogy.

- Instrumental method. From this method, work is carried out to develop the voice in the available voice range of the performer, accompanied by the instrument;
- Empirical method. The method developed on the basis of practice in the XVI–XVIII centuries. The vocal teachers of the Italian school believed that it was necessary to be a skilled singer and followed the motto “Sing as I sing”;
- Concentric method. Its founder is the composer, vocal teacher, singer M. Glinka. It aims to develop the voice from a comfortable note for singing up and down;
- Pitch method. It is close to the concentric style, developing a vocal range from a comfortable tone. The founder is the German teacher Friedrich Schmitt. Singing with the voice, starting from the main sound, that is, from a sound convenient for singing, is based on performance and is a method close to the concentric method.

Using these methods, each teacher should organize the lessons in his own way. Since music is considered to be a complex psychological and physiological process, vocal and choral work, singing of singers’ works in music classes is considered the most effective form of education for the moral and aesthetic education of students.

The formation of students’ singing abilities is directly related to the development of musical ear. “The voice apparatus can only transmit events received by ear. The ear is a whole system with a hearing aid. The vocal apparatus expresses exactly what it perceives through hearing. A person who has been deaf since childhood cannot speak even with a healthy vocal apparatus. Where a child’s vocal imagination is properly formed, a good singing voice will be formed there.”¹

¹ Mukhammedova G. Fundamentals of singing technique. – T. 2007. – P. 13.

The vocal apparatus consists of the throat, pharynx, larynx, trachea, vocal cord ligaments, resonator, and various muscles. It acts as a device for producing a guttural sound. The airways start from the laryngeal walls of the pharynx and end with the vocal folds. Each singer breathes freely, that is, exhales after a complete cessation of breathing, and continues to sing this sound. In this case, the overall volume and tone accuracy will help each student to match in the overall sound.

If the voice is soft and sonorous, such a voice timbre is considered good. Clear stability – in the steadfastness of the voice, the ability to keep each sound in height. The endurance of the voice is determined by the fact that it does not tire quickly when singing, does not tire the voice when performing difficult and large works. A singing-like sound is created by the vibration of the eardrums and the amplification of the sound by resonators.

Also, in the process of sound formation, the resonators change their shape and size through the articulatory apparatus. A clear or fuzzy division of pronunciation also depends on the active or passive articulatory apparatus. The range of upper register sounds is called the head resonator, and the lower register sounds are called the

chest resonator. When singing the sounds of the middle register, mixed head and chest registers are used.

During the lesson, singing activity begins with voice tuning exercises, and these exercises prepare the student for singing the following singing works. An important condition for the non-damage of the speech apparatus of students and the preservation of the voice is the correct definition of vocal ranges and the careful development of vocal singing skills, except for notes in working ranges.

So, singing in a pure intonation key depends on a clear perception and a clear reproduction of the sound heard. Due to the fact that in the classroom there are children with different characteristics and abilities, each teacher should use his own style of exercises and singing techniques that are suitable for all children. The task of the teacher is to ensure the correct orientation of the children's speech apparatus based on the principles of vocal and musical pedagogy, to solve various and constantly arising problems related to the professional training of the singer, when teaching singing works, to constantly improve and deepen the educational program, to create artistic and creative conditions for the activities of students.

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