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## USING HANGS OF ASHULA AS VOICE EXERCISES

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### Abstract

In Uzbek classical music, one of the most important issues is the correct tuning of the voice during the training of singers. For many years, native singers have also used European-style voice tuning exercises. However, the native singer had his own special styles of voice tuning, and this method showed a more effective result. In this article, we will talk about one of the methods that is suitable for our national sound tuning methods. It explains in detail how hangs can be used as a sound exercise for singing.

**Keywords:** *voice, singer's voice, makom singing, voice tuning, ashula, hangs of ashula*

### Introduction

There are many exercises for the voice in musical literature. Each singing school prefers certain exercises, and in the process of learning to sing, their students learn more of these exercises. This exercise covers all kinds of singing movements. During the training process, mentors select individual exercises for each student that contribute to solving specific tasks related to his voice. The particular choice of exercises is explained not only by the uniqueness of the sound, but also by specific disadvantages in the singing process.

In the direction of "makom singing", in order to orient the students' voices to the performance of our classical works during classes, it is also recommended to use hangs of ashula as a sound exercise. More effective results are obtained by using certain exercises even in the process of performing hangs of ashula.

### Research method

There are such works that continue to be performed by mature singers and are fixed in the ears of our people, when performing these songs you need to be extremely careful not to allow unnecessary moans. Because listeners are used to listening to these songs with these moans. These decorations represent moans that each performer can add voluntarily. In addition, there are some decorations in the makom performance, which are created by the composers of the same makoms and perform the functions of linking, separating and completing Gazelle verses together. These decorations are introduced and unchangeable. Without such decorations, makoms cannot be made, the masterpiece remains unlike itself. We used to call all these decorations hangs. One of these ornaments is the Zamzama, an ornament that is built in each work on the basis of the gins-

pard of this work, connecting one verse with another. Such decorations are mentioned in the book “Makomot”.

“From the point of view of Zamzama (pronouncing the letter “O”, a song without

words), namud can come in the form of any variant or independent unit. The invariably recurring text of Zamzama Sarakhbori Dugoh and Sarakhbori Navo.

## Saraxbori Dugoh



In the process of performing exercises on sound accompaniment with the help of bandages, it promotes the development of respiratory muscles, clear pronunciation of vowels and consonants. When exhaling, it is necessary to be active and not strain your voice.

Singing begins with a vowel letter and contributes to a better feeling of bass resonance. In the first voice, which is not too loud, it is much more important to move on to the next, without jumps, just enough so that the head feels the resonance well, the main thing in the process is to carry all the sensations associated with the first voice.

Having reached a smooth sound, we move on to the next hang. During the exercise, you can use the vowels “o” or “y”. These vowels, like the previous ones, contribute to a better feeling of bass resonance. On the other hand, light accents help to identify resonant sensations.

### Results analysis

Hangs in makoms is found mainly near Sarakhbors and is found at the end of the Dunasr and at the end of the Furovard part. “Hang (tone, melody) are also passages that are pronounced without text, inserting the “O” sound into the melody. Hang is found either in combination with zamzama, or as a separate melody (Matyakubov O. Makomot. 2004). “Hangs are created precisely in the gins-parda of this makom and come from another note, that is, in the form of modulation, while in these notes the bass note begins with a Si note, and the tonic note begins with a Re. Sarakhbori Dugoh and Sarakhbori Navo are sung after a part of the Dunasr. As a rule, hangs serve to connect the composition with namud after Dunasr or to connect with furovard after namud.

## Saraxbori Dugoh

**Andante** ♩ = 90

O O O O O

Hay jo ni mo.

O O



Another feature of the exercises on sound accompaniment with the help of hang is that they regulate breathing, teach you to feel the free movement of the air flow, make the muscles relax from excessive tension. This helps to ensure the same vowel pitch, and almost

the same pitch. During exercises, it is important to maintain the unity of timbre when moving up and down the range. It is also useful for smooth playback of transitional notes in a hang exercise.

## Saraxbori Navo

♩ = 100

Hay yo rey O

Hay yo rey O

O

jo ney

## Saraxbori Navo

♩ = 100

Hay yo rey O

Hay yo rey O

O

Jo ney



### Conclusion

In fact, in order to tune the voice, it is advisable to tune it before performing the makom, performing zamzams and hangas of the same makom from which the student sings the piece. For example, if a student wants to perform Mogulchai Dugoh, then he must

perform Zamzams and hangs of Sarahbori Dugoh, if he performs Muhaiyari Irok, then he can use zamzamas and hangs of Sarahbori Irok. Because the notes in hang and zamzama are in the piece being performed, and the voice is tuned to these notes.

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