



## **THE SPIRITUAL IMPACT OF TRADITIONAL SOUND EXERCISES ON THE MINDS OF STUDENTS**

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### **Annotation**

Voice tuning exercises are important for performers to teach students how to sing in the traditional style and develop traditional singing skills. Academic vocal performance focuses on the singing skills of the Italian opera school, and performers are taught to sing with pure intonation. Here all sounds must be performed cleanly and without vibration. Therefore, in all sound tuning exercises, performers should sing on pure notes, without any changes and interpretations.

**Keywords:** Traditional singer, academician, singer, musician, timbre, ornament, groan, groan, sing, melody, sing.

### **Introduction**

Being an integral part of the cultural heritage of our people, the art of national maqom occupies a special place in our spiritual life with its ancient history, deep philosophical roots, unique artistic style and rich creative traditions.

This unique art, polished for centuries by the hard work and dedication of great poets and scientists, talented composers, singers and musicians, has gained great fame and attention not only in our country and in the East, but throughout the world. A clear confirmation of this is the fact that Shashmakom, the flower of maqom art, is recognized by UNESCO as an intangible cultural heritage of mankind and included in its Representative List.

### **Main Part**

The musical culture of the Uzbek people has a long history, which indicates that it is a traditional musical art, which is based on the activities of many generations of musicians and singers. Traditional music is an artistic process that involves the creation of folk music preserved through the ages, or classical music composed by folk





musicians and leading composers. These works are preserved in the oral tradition, polished and developed into a harmonious piece of music.

It is known that Uzbek traditional music has two directions from the past, that is, they flow from each other, complement each other and at the same time have their own characteristics and qualities, consisting of one of them - folklore-musical, associated with the criteria of life, and the other is the direction of classical music, filled with creative understanding of this life process. In the process of formation and development, both directions had their own internal laws, form, style of work, position, place, time, traditions of performance, and so on. In both cases, there are aspects of the national tradition that are considered common, as well as specific aspects that express the style of the direction. But there are many unique moments that deserve attention in terms of creative criteria, traditions of performance and interpretation.

Traditional performances, teacher-student traditions, oral presentations have come down to us from time immemorial.

Voice tuning exercises by performers are important for teaching students how to sing in the traditional style and for developing traditional singing skills.

Academic vocal performance focuses on the singing skills of the Italian opera school, and performers are taught to sing with pure intonation. Here all sounds must be performed cleanly and without vibration. Therefore, in all sound tuning exercises, performers should sing on pure notes, without any changes and interpretations.

The Uzbek and classical singing school has a completely different style, each piece of music and singing has its own design, mooing, moaning, singing, holding sounds in vibrating movements and singing on curtains, which are the decoration of our song school prevails.

We can also use classical songs and compositions to develop traditional singing skills. Examples of composers' works include the beginning of the work "Bayot I", which is part of the Fergana-Tashkent maqom, in a series of sound-tuning exercises, which, of course, has an impact on the sound-tuning process. You can be sure that this word was perfectly described by our ancestor Fizuli.

Discussion and results. It is said that during his visit to Khorasan, the Emir of Bukhara Nasr ibn Ahmad was very pleased with the weather in Marv and stayed there for a long time. The archstate misses the country and becomes restless. But he cannot win the heart and tell the ruler about it. In the end, Abu Abdullah Rudaki, the king of the Samanid state, was presented with gifts and asked to convince the emir to return to Bukhara. The poet then entered the presence of Nasr ibn Ahmad and began with a verse that sings a ghazal that no one in art can come close to.



Hearing this burning song, the emir, whose feelings of homeland and longing were expressed in his sensitive expression, was so excited by Bukhara that he forgot to dress and ran out of the tent on horseback, saying: “Where are you, Bukhara? as if on the road.

As you know, in traditional singing, any song is a work of art, consisting of a combination of words, melody and performance. If one of these elements is missing, know that the song won't be perfect. Recently, it was not possible to see the trio together. If the melody is beautiful, if the words are superficial, if the lyrics are deep, if the melody is broken, if the poem and music are in place, the performance will be different. We would add a fourth voice and a fifth pain to the trio. However, according to Artik Otazhonov, the importance of a natural voice for an artist is incomparable, this is the first wing on which the song rests. Pain is one of the most important elements of a song - words, music, voice and performance on the spot, but if the singer is not hurt, such songs will not reach the heart of the listener.

### **IN TRADITIONAL FOAM WORKING WITH VOICE**

Here are some tips on how to find or sign up for traditional singing.

1. Breathing, correct sound formation;
2. Breathe and spend it sparingly;
3. Hold the posture while singing;
4. Try to breathe calmly, freely and deeply, without raising your shoulders;
5. Freely open your mouth while singing and pronounce words clearly and fluently;
6. Pure, clear and attractive singing;
7. Ability to sing loudly in all registers;
8. The industry of singing with different voices, allowing you to use an elegant voice;
9. Creation of a sound base;
10. Breathe under the ribs, belly, without noise and economically;
11. Be able to create the dynamics of sound in singing, effectively use it in the artistic performance of the sentences of a musical work;
12. Singing legato and staccato;
13. Singing in an ensemble and as a soloist;
14. Learn to sing yourself;

### **Bottom Line**

Every would-be artist and music director should be able to perform and use the traditional sound tuning exercises listed above. Because every performance is





spiritual food for students. Our sacred duty is to beautifully fulfill them and pass them on to our people.

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