



## THEORETICAL FOUNDATIONS AND CHARACTERISTICS OF SOLO PERFORMANCE: SOUND PRODUCTION AND HARMONY

Gulzoda Khudoynazarova,  
Teacher of the “National Singing” Department of UzSIAC.

### Abstract:

The main goal of training the voice in performing arts is to improve tone mobility and expressiveness. The artist's voice should be clearer, more sonorous, and more beautiful, while preserving all the expression of natural speech. This article discusses the theoretical foundations and characteristics of solo performance, sound production and harmony.

**Key words:** Chant, speech, intonation, character, song, musician, singer, voice.

### Аннотация:

Основной целью тренировки голоса в исполнительском искусстве является улучшение тональной подвижности и выразительности. Голос артиста должен быть чище, звонче и красивее, сохраняя при этом всю выразительность естественной речи. В данной статье рассматриваются теоретические основы и особенности сольного исполнения, звукоизвлечения и гармонии.

**Ключевые слова:** Распев, речь, интонация, характер, песня, музыкант, певец, голос.

In order for the performance to be artistically high, it is necessary that the singer's attention, intuition, perception, thinking, imagination, and emotion, and most importantly, the spirit of the voice, take an active part in it. In addition, it should reflect the quality of his personal voice, beautiful and rich timbre, purity of tones (intonation), musical ability and talent, cheerfulness and enthusiasm, worldview, free thinking, character and mentality.

In order for the teacher to be sure that the candidate who expressed his desire to study singing was chosen correctly, it is advisable to repeatedly check the student's voice and musical ability, physical development and whether he is recommended for singing, and conduct interviews with him. . The teacher begins to teach singing lessons with the student only after his student has chosen singing and is ready to study in it. He begins the first lessons by entertaining the student by singing bright folk songs that he likes.



National songs, big songs, epic songs, which are a rich heritage of our singing performance, should be taught to the young generation studying in special secondary and higher educational institutions, more precisely, instilling in their thinking and consciousness. - is becoming more and more important. In particular, the influence of national songs on the spirit of the student, the mental changes that appear in them, and the ethical-aesthetic development of the subject of solo singing are clearly manifested. It should be noted that it is much easier to understand and perceive a song than a melody. This is because the hymn contains both artistic and musical text. And the melody contains only the musical text, which the student can feel and can even imagine, understand, and perceive during this feeling. But not everyone is lucky enough to express these concepts and ideas in words.

In understanding the song, the poetic text to its tunes helps the student to some extent. Therefore, most students quickly understand the meaning and essence of the song and can express it in words. Perhaps this is the main reason why more young people want to study singing than music.

The main goal of training the voice in performing arts is to improve tone mobility and expressiveness. The artist's voice should be clearer, more sonorous, and more beautiful, while preserving all the expression of natural speech. Whether it is the stage of the cultural center or palaces, theatrical performances on large squares, whatever form of performance, the organizer of these works is the director:

- a) work on the activity of his voice and speech organs and hearing ability;
- b) he should thoroughly study the method of working on all sections of speech art and stage speech, and ultimately, he should be able to guide his performers.

But that's not all. Nervous systems - motor and sensation nerves in the brain also take an active part in the formation of sound by connecting the centers of the above-mentioned organs. Efferent communication - command comes from the brain to these organs through motor nerves. Efferent communication is established about the state of working organs, that is, information comes through sensory nerves. Organs involved in the formation of sound are technical performers focused on a complex process such as sound production, according to the command of the central nervous system. It is impossible to imagine the coordination of the work of sound-producing organs without the participation of the central nervous system. Because both the unification of the functions of these organs and the entire process of singing is a very complex psycho-physiological process that can only be managed by the central nervous system.

Like the function of all organs, the functioning of the organs of sound production is closely related to each other, as well as to the psychological activity of a person.





Without a thorough knowledge of this mechanism, it is difficult to understand the basics of singing, improve it, and prepare a professional singer who can sing well in the future.

In reading poetic texts, by practicing raising or lowering the tone of voice, increasing or decreasing the volume, a brighter, more expressive quality is achieved, unlike ordinary live conversational speech. Being able to consciously use the voice, to be able to turn it in the right direction at any time, that is, to make the voice elastic, improves the speech.

It is known that the voice originates mainly in the larynx. The larynx is an organ that performs the function of exhalation, protection of the respiratory tract and lungs, and the production of sound. It consists of a complex structure.

The size of the larynx is determined by the thyroid cartilage. Men's larynx is larger than women's larynx. The smallest larynx of men is approximately equal to the largest larynx of women. There are two holes in the larynx, the upper one is connected with the red pharyngeal passage and the lower one is connected with the pulmonary passage. When a person swallows, the airway is blocked by means of the soft palate and tongue, opening the way to the red esophagus. When a person breathes, the second hole opens. This second hole becomes narrower during singing and speaking. This situation is important in the creation of a speaker's and singer's voice.

As you inhale, the vocal cords become triangular, and this is called a crack. Sound is produced by the convergence of the vocal folds, even touching each other, and the waiting of the vocal folds. The vocal folds are surrounded by internal and external muscles. The second of these muscles is called the singing muscle.

The length and thickness of the vocal folds change, as well as the vibration of their individual parts due to such a structure. The richness of the voice depends on the vibration of each part of this organ.

Another of the mentioned muscles is directly connected with the muscles of the tongue and lower jaw. These muscles ensure that the larynx goes down and up.

As we all know, every object under tension moves the air particles around it when it vibrates, and as a result of these movements, sound waves are created, and these waves reach our ears until they are spread out in space. This is how sound is created in nature. In the human body, the stretched body is the vocal folds. The speaker's voice, the singer's vocal cords when singing, are all formed due to the mutual vibrations of sound layers.

As soon as a person wants to sing, all parts of his vocal apparatus are ready to move to achieve this goal, because these organs receive a task signal from the nervous system of the brain. The process of singing begins when the singer begins to breathe



through the mouth and nose. According to the signals of the nervous system of the lungs and airways, the vocal folds and slits are activated. This situation starts from the moment of exhalation. Contiguous vocal folds block the path of the outgoing air and prevent the breath from escaping freely. Due to the contraction of the air-producing muscles, air begins to affect the vocal folds. Finally, the vocal cords vibrate and produce sound. It is also worth mentioning that even when we sing inside, the vocal cords vibrate, but no sound is produced, because in this case the air has not yet exerted its influence. The sound we hear with our ears is created by the mutual movement of sound layers and air.

So, the main core of sound formation is the joint work of the vocal folds and the breath. The sounds formed in the vocal folds in cooperation with the breath lose most of their power before they pass through the layers of the rest of the surrounding organs and exit, as the resulting sound travels to each layer. It is inevitable that it will vibrate and, therefore, acoustic changes will occur. That is why these layers are called resonator-resonators of spaces (all members involved in sound production are resonators). These speakers are divided into two. These are the upper and lower vowels.

The role of music in the education of aesthetic culture is very important. Music, by its very nature, is the basis of aesthetic culture. The incomparable role of music and literature in social life has been known since ancient times. He accompanies a person from birth to the end of his life in joyful and anxious days. At the same time, music educates a person, motivates him to do good, teaches him to live a free and prosperous life.

When it comes to the art of Uzbek singing, its great influence on human feelings and mood depends on the level of aesthetic quality concentrated in a person. It is natural for any person to have musical talent, when music is played, a person automatically gives in to the melody, understands it and feels it from the heart. Now, this process is stronger in music professionals, who have a deep theoretical and practical knowledge of music and an understanding of musical terms. Their musical ability is stronger than that of the musical shinavandas, that is, from the point of view of their professional activities. When they listen to any note, they can understand what pitch it is in or how to analyze it.

Determining the tone, method, speed and expressiveness, strength, extension, glosses, directions and changes of the melody is as original in literature as it is in music.

When thinking about musical ability and the criteria for determining it, teachers should definitely familiarize their students with the history of folk singing, because it





is natural that the words of some songs sung in the folk language are unfamiliar or incomprehensible to students.

Therefore, it is appropriate for the teacher to explain the origin of the song and the fact that it was created based on the simple dialects of the people of that time. At the same time, the student's musical ability is more evident, the student's range of thinking increases.

- the ability to distinguish changes in tempo and style of poetry in songs.
- the ability to read expressively, sing and listen attentively.
- the ability to analyze songs and express personal reactions.
- level of musical consciousness and thinking.

As a result of effective methodology and continuous education, experience has proven that these qualities can be developed quickly. Creative development and musical ability in conceptual art are inextricably linked and interrelated processes.

The main task of the teacher is to instill in his student a love for the specialty class and singing.

Currently, special attention should be paid to the essence of our national art, as well as the art of singing, including:

- in-depth study and analysis of rare historical, literary and scientific sources containing information about the history and stages of development of the Uzbek national singing art;
- theoretical foundations of singing performance, specific features, mastering its artistry;
- to master the skill of performing national melodies (pieces) smoothly and pleasantly, to be able to perceive the melodious and pleasant aspects of its structure, content, mood, character.
- to study the life and work of composers who left a mark in the history of our singing art, to establish the use of their works and to follow them;
- proper formation of students' breathing, breathing and exhalation skills when singing.

A particular piece of music exists in three different forms. The first is based on music and poetic text, i.e. writing, the second is in live performance interpreted by the performer, and the third is the real performance process of the work as a result of the listener's life experience and acceptance of artistic images.

Musical and artistic ability is the basis of creative development. The focus of musical activity on creativity will directly help the development of musical ability in the future. In order to increase the artistic and creative activity of students, it is desirable that the following situations are always in the student's attention:





- correct analysis of composition, taking into account the fact that students' creative and musical abilities are constantly developing organically;
- to consider the development of musical knowledge, skills and skills in understanding the educational essence as the basis for the growth and development of creative activity;
- by actively involving students in various forms and means of musical-creative activity, the knowledge and skills of students will be increased by assuming that their emotional world and intellectual capabilities will also grow.

Depending on how the musical literacy of students grows under the influence of artistic qualities, knowledge and creative processes, the creative development of students increases, and this quality has a positive effect on all types of musical activity. Educating young people through the permanent influence of spiritual heritage is the need of the hour. In conclusion, it should be said that the works of various genres in the treasury of our musical heritage live in harmony with the times while preserving their national characteristics. Acquaintance with examples of folk professional art in the classes of specialized subjects of music and art educational institutions instills in students a sincere love for spiritual heritage, teaches young people to love folk songs, to appreciate the living verses in which the ideals of our ancestors were sung. Of course, in this process, it is necessary to pay attention to the possibilities of the students' voice, its range and melodiousness, charm, timbre.

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