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Pedagogy and Technology of Singing

Ibragimov Abdupatto Akhmadjonovich

Namangan state university Head of the Department of Music Education

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ANNOTATION

This article provides full information about the reforms in the field of culture and art in our country, the teacher-disciple tradition, singing methods, and music teachers teaching students singing methods through various methods.

KEYWORDS: sound, teacher, work, melody, analysis, tradition, student, lesson, image, music, culture, art, information, vocal.

The attention paid at the state level to the development of national culture in the construction of a new Uzbekistan is of great importance. In this regard, the President of the Republic of Uzbekistan According to Sh. Mirziyoev, “The level of development of our people is assessed primarily by our national culture. In this sense, culture is the image of our people, our society. As we begin to create a new image of Uzbekistan, we must begin with the development of our national culture.” [1].

The Uzbek Center for the Study of Cultural Heritage Abroad and the Center for New History of Uzbekistan are being set up. Great attention is paid to the development of reading culture, culture and art, and creative schools and centers named after our great artists are being established in the regions. Systematic measures are being taken to further popularize folklore and amateur arts, and to develop innovative areas of culture and the arts. In this regard, President Shavkat Mirziyoev said, “If culture and art do not develop in the country, society will not develop. It is important to develop the field of culture and arts, to increase the prestige of the Uzbek national culture and art in the world, to realize the potential of young talents. Indeed, when art and culture live, the nation and the people, the whole of humanity, live in peace”. [2]

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD - 3391 of November 17, 2017 “On measures to further develop the art of the Uzbek national makom”, August 26, 2018 Resolution No. PD - 3920 “On measures for innovative development of the arts”, Resolution No. PD-4038 of November 28, 2018 “On approval of the Concept of further development of national culture in the Republic of Uzbekistan”, 2019 Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 1019 of December 19, 2019 “On approval of the Program for improving the activities of museums in the Republic of Uzbekistan in 2020-2021”, November 23, 2019 Resolution of the Government of the Republic of Uzbekistan dated July 26, 2019 “On approval of the activities of the Erkin Vakhidov

Memorial Museum and the Treasury House-Museum” Resolution of the Cabinet of Ministers No. 630 [3] of May 30, 2019 “ On the organization of the activities of the state museum-reserves Sarmishsay ”, “Shakhrisabz”, “Termez” and “ Kokand ” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [4] , 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD - 4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [5], 2020 “On measures to further enhance the role and influence of the arts in society” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 325 of June 9, 2021 and “Martyrs’ Memory” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 357 of February 2, 2022 “On support of the Moat Fund” The normative legal acts adopted, such as Resolution No. PD – 1 2 of the President of the Republic of Kazakhstan [6] are becoming increasingly important.

Movements that are always filled with emotional decorations during performances we can see. If the sounds and images guide the performer about the method of performance, the technical side helps to apply them to the performance, so the singing technique determines how the musical performance will be. The feeling of being able to feel the music should be developed simultaneously with the technique of singing. The technique should be built on the basis of musical material, which should be understandable to students. The task of the teacher: to make the student feel music and to develop artistic skills, to teach them to understand the musical language, to awaken their creative imagination. In developing musical feeling, musical thinking, and creative fantasy, the teacher should find the right way to choose the right style for the student, to show the student's performance thought. Pupils who have not been in a musical environment since childhood, and therefore have not developed a musical sense, often come to the training of a vocal teacher. Musical sense can be developed in all young people.[7]

Talent can be cultivated under certain conditions. The human nervous system is constantly growing and changing according to the demands of the environment. To be able to feel the music, that is, to understand the musical language, to perceive its meaning - if one approaches this task correctly, it is possible for all people to one degree or another. A sense of pitch, a sense of rhythm, a sense of chords, harmonic hearing and a sense of other musical elements can be developed. During a live performance, one can learn to understand existence and its meaning through musical language. Teaching the student to discover the meaning of music is one of the main tasks of the teacher, and this process must be carried out simultaneously with the mastering of musical techniques.

Music should be able to be a language that speaks about aspirations, feelings and images for a person. In this place, it is necessary to choose the repertoire correctly. When choosing a repertoire, it is advisable to choose easy-to-understand works first, and then gradually more difficult works. [8]

In training a singer, two tasks must be solved, these are: performance building the apparatus, i.e. professional singing voice, the singer's “sound” and performing in it, these are closely related to each other. This is an important and difficult aspect of the singer's musical education, which is fundamentally different from the education of musical performers.

Therefore, at this stage, the teacher creates the singer's voice, i.e. performs the task of “training the voice”. At the beginning of training, exercises are given for the elementary knowledge of the correct formation of voice, and it is important to perform even these meaningless (textless) exercises with musical feeling. Even the simplest knowledge should be related to elementary executive tasks. Musical exercises can be sung in the form of a simple sequence of notes, or, conversely, can be sung as a developed musical idea. The musical image should be in the first place both during the performance of the vocalists and during the performance of

the piece. So the singer's vocals the technique should be related to the musical imagination from the first exercises to the perfect performance.[9]

The following 3 stages are among the most important in mastering musical knowledge. Choosing the right way to work on the voice apparatus, the second is to determine the process of strengthening this way, and the third is to develop and maintain it. It is required of the teacher to always remember these three stages of singing mastering its multifaceted aspects helps to approach the work creatively and achieve freedom of performance.

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