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METHODOLOGY OF TEACHING “VOCAL” SUBJECTS

Abdukhalilov Jamshid Khurramovich*

*Teacher,
 Vocal Department of the Uzbek State Institute of Arts and Culture,
 UZBEKISTAN

ABSTRACT

In this article given information about the art of singing, singing, vocals, its types, the importance of vocal science for students, all four singers in the process of teaching vocal art to students - teachers in the teaching of the four basic principles and vocal science there is talk of paying attention to some key aspects.

KEYWORDS: *Singer, Vocalist, Teacher, Student, Principle, Muscular Methods, Voice, Sound.*

INTRODUCTION

Singing is taught in vocal classes at special schools. It covers important tasks, from the study of sound formation to the study of the art of singing. Of course, such a special task should be performed through Uzbek songs that students will enjoy. Therefore, new works by Uzbek composers in teaching vocal science, that is, excerpts from Uzbek musical dramas, romances, arias, and samples of folk songs are inculcated in students by singing and performing them.

It's no secret that vocals, which are the mainstay of singing, are now very popular. Vocal is a unique form of music, based primarily on a high level of mastery of the art of singing. Singing can be done alone, in an ensemble or in a choir. Most importantly, vocal art is now widely used in opera, operetta, musical dramas, comedies and pop concerts.

The tradition of dividing vocals into traditional, classical and pop genres has come to our country from highly developed countries. The physiological nature of vocals produces methods for the development of sound based on human physiology, which is common to all ethnic groups and cultures,

This will allow Uzbek songs to become popular beyond our great homeland. Our compatriots are actively participating in various international competitions and festivals, gaining the recognition of the prestigious jury and the public.

MAIN BODY

Vocal plays an important role in the teaching process. Because it can give a practical understanding of the knowledge acquired in the field of profession. In the process of teaching vocal art to students, all singers-teachers are based on four main principles:

1. Consistency and continuity in education. This is a general pedagogical principle, which is based on the process of education from simple to complex.

Continuity is necessary in everything - in expanding the range of the singer, in complicating the rehearsal, in the choice of repertoire, in the emotional experience - from lyrics to dramatic works (the peak of emotions).

Enhancing the repertoire will result in a loss of sound. Students should be concerned about the quality of the sound, its refinement, vibration, and distance. The repertoire should not be allowed to grow.

2. Art is a unity of technical principles of music and vocals. Raising a singer according to the rules requires solving two problems at the same time: building a performance apparatus, that is, creating a professional voice of the singer and practicing speaking in it.

These two issues are interrelated at the same time. Any, even the simplest skill makes the big mistake of thinking that in order to perform elementally, one must first process the sound and then master the performance skill. It is impossible to bring up an actor-singer without it.

3. The principle of a separate approach. The singer is a unique musical instrument. It all requires a lot of individuality. Unchanging (dogmatic) instructions are detrimental to vocal pedagogy. Each student's level of opportunity is different, and the strength and endurance of his or her voice depends on his or her personal character. It is especially important to know and pay attention to his mental characteristics, not to overemphasize his voice. The character of the student is manifested in all areas, independently, in the softness and breadth of the voice, as well as in the strength, endurance, and in the talented, energetic, imaginative, strong-willed young people. Therefore, the lessons should be taught with the above in mind.

4. The principle of achieving regular perfection. This principle has been voiced for the last 15 years. Unless the student is self-directed, the teacher's knowledge will not be useful to him. In the final stages of education, special attention is paid to the independent preparation of students.

Principle is the main idea, and style is the way to achieve the goal. There are the following methods in vocal pedagogy:

1. With words.
2. Based on experience (empirical).
3. Having one center (concentric) - Glinka style.
4. With Prometon- German vocal school.

In the process of teaching vocal science, the teacher uses a variety of methods. The first priority is to develop all vocal qualities by controlling the development and improvement of vocal hearing. It is necessary to develop in the student an idea of the correct organization of singing. Education is always based on musical materials, exercises, vocals and works of art. A well-

chosen musical source nurtures the sound. Exercise is the primary means of acquiring knowledge.

Applying them should serve as a means of eliminating deficiencies in students' voices that need to be corrected. Voice design exercises are a great way to move from practice to art. The teacher is required to prepare an artistic pedagogical resource with great courtesy. An analysis of the sources, taking into account the musical, vocal, technical and performance difficulties, is a necessary quality of a teacher. Acquisition and application of a wide range of musical pedagogical resources is one of the requirements for the success of pedagogical activity. The method of study and singing is very important for the successful performance of the work.

The student must learn how to work on the works in order to quickly master a wide and varied repertoire.

Sound quality plays an important role in educating the intended outcome. Demonstration weapons are visually appealing and simple, so you need to find the skills you need in person. To do this, the teacher must have a good voice.

The student has the ability to imitate. However, imitation is not mandatory in the study of singing. For example, Lamperti was not a singer, but he brought up great singers. Demonstrating and explaining muscle techniques plays an important role in teacher practice.

The muscular method always involves certain things, always stops, or changes some part of the work in the vocal apparatus. The student first understands what to do and then tries to apply these actions with understanding while singing.

This is the advantage of the muscle method. Verbal explanation is an important factor in cultivating a convincing understanding of the meaning of words and the structure of sound. Explanation through speech is very important in learning to sing. After all, the reason for the work of the sound apparatus - explains the observational interaction and allows you to understand its operation more clearly.

Spoken explanations of sound and muscle sensations are not always justified. Because the teacher often tries to compare, to express figuratively. They are used if they are understandable to students and produce the necessary response actions.

CONCLUSION

One of the primary tasks of a teacher is to understand his / her abilities and capabilities (what he/she is capable of) when meeting new students. In order for a student to sing, he or she must be given exercises that are familiar to him or her. It is necessary to maintain a state of neutrality at the beginning. This is because of the quality of the student's voice. Lessons should not exceed 20-25 minutes. Whenever possible you should have a break between classes.

Classes should be in the middle range, covering the marginal notes. It is necessary to be able to find the optimal sound power for this particular singer. The exercises should not be complicated. It is intended to require musical performance of the exercises. One of the first steps is to visit the doctor's office with the student to assess his or her voice and determine his or her current condition. Its value can be useful in determining the type of sound.

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