

THE ROLE OF BREATHING IN THE TECHNIQUE OF POP SINGING

Djalilova K.I. Email: Djalilova17162@scientifictext.ru

*Djalilova Kamilla Islamovna – Teacher,
DEPARTMENT VARIETY SINGING,
STATE CONSERVATORY OF UZBEKISTAN,
TASHKENT. REPUBLIC OF UZBEKISTAN*

Abstract: *setting the voice in the classes of pop singing begins with the work on breathing, namely with the development of a correct inhalation and exhalation. The human body is organized so that the process of breathing can be carried out in different ways: breathing can be shallow, when the inhalation occurs due to the expansion of the upper chest, and can be abdominal, when on inhalation the abdomen increases, with the whole lung cavity is evenly filled with air, they are well ventilated.*

One important aspect of learning pop singing is the formation and development of proper singing breath.

Article is devoted to methods of development and strengthening of the breathing apparatus of the singer and the correct statement of vocal breathing on the classes of pop singing.

Keywords: *voice, breathing, voice apparatus, lungs, diaphragm, singing, stage, sound, part.*

РОЛЬ ДЫХАНИЯ В ТЕХНИКЕ ЭСТРАДНОГО ПЕНИЯ

Джалилова К.И.

*Джалилова Камилла Исламовна – преподаватель,
кафедра эстрадного пения,
Государственная консерватория Узбекистана,
г. Ташкент. Республика Узбекистан*

Аннотация: *постановка голоса на занятиях эстрадного пения начинается с работы над дыханием, а именно с развития правильного вдоха и правильного выдоха. Организм человека устроен таким образом, что процесс дыхания может осуществляться разными способами: дыхание может быть поверхностным, когда вдох происходит за счет расширения верхней части груди, и может быть брюшным, когда на вдохе увеличивается живот, при этом вся полость легких равномерно заполняется воздухом, они хорошо вентилируются.*

Одним из важных аспектов в обучении эстрадному пению является формирование и развитие правильного певческого дыхания.

Статья посвящена методам развития и укрепления дыхательного аппарата певца и правильной постановке певческого дыхания на занятиях эстрадного пения.

Ключевые слова: *голос, дыхание, голосовой аппарат, легкие, диафрагма, пение, эстрада, звук, часть.*

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As many people know, breathing is the basis of the sound of the voice. In the process of breathing in the body, when inhaling, air enters the larynx and windpipe, then into the bronchi, their branches and into the pulmonary vesicles, which are more in the lower part of the lungs. The lungs are enriched with oxygen, and when you exhale, they are freed from carbon dioxide and other gaseous decay products.

The diaphragm is meant to separate the thoracic region from the abdominal region. It has a domed shape. When inhaling, the diaphragm contracts, bends, loses its upwardly curved, domed shape. The volume of the lower chest area increases. Atmospheric air rushes into the lungs, filling them. Then the respiratory cells and diaphragm relax, the volume of the chest cavity decreases - exhalation occurs. Such a breathing cycle, consisting of inhalation, exhalation and a short pause, is repeated at rest in an adult 16-18 times a minute.

During speech, vocal singing is added to the physiological function of singing, therefore it is called phonation. At the command of the brain, the vocal cords close, turn into an obstacle in the path of exhaled air, the passing air makes the vocal cords vibrate and sound is formed.

Learning correct singing is based on a small amount of purposeful exercises, which, with regular practice, will soon give tangible results. The repetition of the exercises is fixed in the brain centers, leading to the formation of conditioned reflexes. With systematic exercise, the habit of correct singing is developed.

There are three types of breathing: upper (clavicular) - when you inhale, the ribs, shoulders, collarbones rise, when you exhale, they fall. Only part of the lungs are used (upper, very small). A lot of energy is expended with a minimum of results; middle (intercostal breathing) - when you inhale, the ribs expand, when you exhale, they lower. The middle part of the lungs is filled with air; lower (diaphragmatic breathing). The diaphragm, while at rest, is pushed dome-shaped up into the chest cavity) when inhaling, it becomes denser, shifts the abdominal organs down and protrudes the stomach outward. When you exhale, the diaphragm returns to its original position. The lower and middle parts of the lungs are filled with air.

A pop singer needs to master all types of breathing and easily alternate them when working on stage.

At the very beginning of training, musical material does not interfere with the education of short and shallow breathing in students. In the future, the duration of exhalation gradually increases, breathing becomes stronger. Then the task appears - the development of a quick but calm breath in songs that are mobile and between phrases that are not separated by pauses. Further, students are required to distribute their breath in pop songs with jazz improvisation techniques in various dynamic shades and with an increase and decrease in sonority.

Effective breathing while chanting is a combination of correct posture and skillful inhalation and exhalation. Another point when the voice is being staged is correct phonation breathing. This is an exhalation of air while simultaneously pronouncing sounds during a conversation.

Singing breathing is more difficult than simple spoken breathing, it requires more attention and control. In life we speak briefly, but when we sing, the inhalation becomes more intense, and the exhalation becomes longer.

The performance of the vocal apparatus depends on the correct, even body posture. When the spine is out of alignment, the ability to support the body is reduced. Then the main support work falls on the muscles. (If the lower part of the spine is weak, then the abdominal muscles are used to support the body, i.e. these muscles can no longer fully participate in breathing)

Correct posture is one of the techniques that, while singing, implies a natural, stable position of the body with support on the spine. The legs should be wider than the shoulder so that the center of gravity is in the middle at the base of the spine. Placing the feet too close can shift the support to one of the thighs.

All muscles should be free. Particular attention should be paid to the relaxed state of the neck muscles. Nothing betrays the inner state of a person like his posture. The singing posture should exude confidence and calmness.

In improving pedagogical skills, the cardinal growth of the educational process and music education in the regions to a qualitatively new level in accordance with the decision of the Academic Council of the State Conservatory of Uzbekistan. The Union of Writers and the Union of Composers of Uzbekistan in providing practical assistance on the ground, improving pedagogical skills in the fields and a fundamental increase in the quality and level of the educational process. In this regard, we offer the master of the Uzbek stage, a highly qualified specialist - Ustoz [1, 96].

Breathing work is one of the important aspects of the force that activates the vocal apparatus. This is the source of energy for the generation of sound.

There are so-called "vocal exercises", which, from a special vocal language, into a common language, could be called vocal exercises for the development of various singing characteristics.

With the help of vocal exercises, we develop very powerful and not very powerful vocal singing, which vocalization technique - powerful or not so - this breathing should accompany. This is usually provided by a more powerful "breathing support", which in turn is provided by low breathing.

There are exercises that are not vocal, but some vocalists advise using them for development and vocal breathing.

Exercises for teaching solo singing usually consist of singing the shortest melodies, consisting of short scales and chords, with different types of vocal technique (e.g. legato) for different vowel sounds (e.g. the vowel "a") and syllables (e.g. the syllable "mi").

Long exercises are also used, including those combined from long scales and chords.

- same types of vocal technique (legato, staccato, portamento, fluency, cantilena, trill, filiation, etc.).

- and the range of vocal chords that can help you improve your voice is the same (vowels, consonants and syllables such as a-a-a, e-e-e, i-i-i, o-o-o-u, u-u-u, m-m-m, y-o-o-o, mi-i-i, dy-i-i, la-a-a, na-ah, re-a-ay, etc.), etc.

The technical complexity of exercises depends not only on the melodic complexity of the exercise, but also on the speed and tessitura of its singing.

Some exercises serve to develop the so-called "long breath". - This is when the singer when singing learns to make very short pauses between breaths. To do this you must be able to "take a good breath", and well "save the breath". It is clear that each such exercise must be long - i.e. take a long time - and most likely contain many notes. For example, in such an exercise a scale or arpeggio can be sung several times in a row instead of just once.

Other exercises develop short breaths, or rather develop the ability to take short little breaths and/or many frequent little breaths over a long period of time. - These exercises, as vocalists say, do not teach you to "take a breath" but to "catch your breath". Understandably, such exercises need to be ultra-short and so they may consist of only 5-9 notes.

With vocal exercises you can develop very powerful and not so powerful vocal breathing, depending on what vocalization technique - "powerful or not so powerful - this breathing should accompany it. Usually the more powerful singing is provided by a more powerful 'breath support', which in its turn is provided by a low breath.

Singing vocalizations also helps the development of breathing and vocal skills. vocalizations are just an additional vocal training tool for voice training, not works meant to give artistic impressions and experiences to the performer and listener.

They are most often sung without words, on a vowel or on one or more meaningless syllables. That is, they are sung in the same way as vocal exercises.

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