

CLASSIFICATION OF TIMBRE AND PITCH OF SOUNDS ACCORDING TO THE CLASS OF SINGING

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Abstract: *the study of relationships, forms, types, methods and means of education in the field of music has long been a topical issue. The role of music in education, its ability to perform and influence a person was emphasized by the great scientists of the East. In particular, the works of Abu Nasr al-Farabi, Abu Ali ibn Sina, Abu Raykhan Beruni, Alisher Navoi, etc. express oriental spirituality.*

The use of these spiritual foundations, in particular the application of their teachings, ideas and views on music and its educational value in modern interpretations, serves as an important source in the expression of teacher-student traditions.

Keywords: *music, education, art, meaning, tradition, education, form, type, method.*

КЛАССИФИКАЦИЯ ТЕМБРА И ВЫСОТЫ ЗВУКОВ ПО КЛАССУ ПЕНИЯ

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Аннотация: *изучение взаимосвязей, форм, видов, методов и средств образования в области музыки уже давно является актуальным вопросом. Роль музыки в воспитании, ее способность исполнения и воздействовать на человека подчеркивали великие ученые Востока. В частности, произведения Абу Насра аль-Фараби, Абу Али ибн Сины, Абу Райхана Беруни, Алишера Навои и т.д. выражают восточную духовность.*

Использование этих духовных основ, в частности применение их учений, идей и взглядов на музыку и ее воспитательное значение в современных интерпретациях, служит важным источником в выражении традиций учитель-ученик.

Ключевые слова: *музыка, воспитание, искусство, значение, традиция, образование, форма, вид, метод.*

Each of us has a unique tone of voice, and that tone is unlike any other. The musicians call this unique color of the voice “timbre”. The specific color of the sound The volume depends on the length of the vocal cords. Let's first talk about the term timbre: “timbre” is translated from French. As a “characteristic” and the timbre in the music is the specific color of the sound. The concept of “timbre” is not the only definition in music, but they are all based on the fact that timbre is the same most important feature as the pitch, or duration of a sound. Different qualities are used to express timbre: low, dense, deep, soft, bright, muffled, loud, and so on.

Timbre in music is a multi-component phenomenon. The famous musicologist A.N. Soxor distinguishes 4 types of timbre:

instrumental – depends on the structural properties of the instrument and the sound-producing properties;

harmonic – depends on the nature of the combination of sounds;

register – directly related to the natural tone of the sound or the instrument register;

textured – depending on the level of density and “stickiness” of sound, acoustics, etc.

The timbre of the music is an important feature of the singer's voice.

Singer's voice is the ability of a person to create musical sounds with the help of vocal organs. As a result of the development of music education is decided from childhood; usually by the age of 13, reaching full capacity (1.5 octaves). Boys Singer's voice decreases by one octave after the rastal period, changes, and sometimes the singing features disappear. To prevent this, in the 17th and 18th centuries, boys with the best singing voices were sometimes cut in Italy. The characteristics of the singer's voice depend on its resonance, melody, longevity and strength. Usually there is an untrained voice and the voice of a professional singer. Depending on the natural characteristics of each singer's voice, it can be adapted to the performance of an opera concert, chamber, pop or traditional classical song. The smoothness, flatness, or, conversely, the compression of the singer's voice also depends on the way he sings.

The range of the singer's voice is divided into several registers. Sounds in different registers have different timbres and echoes. For example, the lower range of men's voices (chest register) sounds juicy and strong, while the high range register sounds louder and drier. Women's voices are divided into lower (chest register), central (medium) and high volume registers. The range of a professional singer's voice should be two octaves, and the sounds between the registers should sound even. Lyrical sounds that are louder and clearer than male voices are divided into dramatic types (eg, lyrical tenor). The Uzbek national singing uses such concepts as “nor ovoz”, which

has a wide range of sounds and powerful power, “resonant kuvrak ovoz” that can be clearly heard on all screens, as well as “tik ovoz”, “hasta ishkami ovoz”.

The tone of a singer's voice is often related to the pronunciation of the word. In conveying the artistic text clearly to the listener in his performance, it is important, in particular, to be able to articulate the vowel sounds and to connect the Singer's voice with the elements of speech intonation. There are six types of European singing, depending on the thickness and sweetness of the singer's voice.

Women's voices:

- soprano;
- mezzo -soprano;
- coloratur.

Men's voices:

- tenor;
- baritone;
- bass;
- Dictation - the voice of boys.

Women's voices are divided into:

SOPRANO

coloratur soprano - the loudest female voice (diopanozik, infinite silver high timbre elegant voice relief allows the most sophisticated rolls, wide jumps, delicate melisms and amazing bravur paason chorus. Opera parties: night m alikasi (magic flute), puppet (Hoffman's Tales), Snow Maiden (Snow Maiden);

lyrical soprano - (range first octave do - third octave do, re). Cantilene soft, bright, resonant sound. Opera parts: Violetta (Traviata), Iolanta (Iolanta), Margarita (Faust);

The lyrical dramatic soprano is a larger, more expressive sound that combines chorus, cantilena and spinto. Opera parts: Tatiana (Eugene Onegin), Norma (Norma), Aida (Aida);

Dramatic soprano is a strong, voluminous, bright timbre sound. This allows him to perform the whole party with emotional upheaval. Opera part: Tosca (Tosca), Abigal (Nabucco), Turandot (Turandot);

MESSO SOPRANO

Messo soprano is the average sound between soprano and contralto.

Lyrical mezzo soprano - bright in tone and close to the color soprano (range - small octave lya - second octave lya, si) Opera parts: Amneris (Aida), Ebola (Don Carlos) body (monkey), spring (snow maiden) ;

The central misso soprano is a large, dense, powerful voice. Opera parts: Lyubasha (King's Bride), Marfa (Khovanshina), Azugena (Troubadour), Carmen (Carmen);

Coloratur mezzo soprano - a very unique, bright, delicate and moving sound, allowing you to sing the most intricate passages, fiorites and permits. Opera parts: Isabella (Italian woman in Algeria), Rosina (Seville sartarniy), Cinderella (Cinderella);

CONTRALTO

Contralto is the lowest female voice. A velvety, wonderful chest note. Opera parts: Ratmir (with Ruslan and Lyudm), Konchakovka (Prince Igor), Olga (Ye. Onegin), Ulrika (Masquerade Ball)

In the practice of singing, there are three types of boys' voices according to their timbre and pitch: tenor, baritone, and bass.

TENOR.

This is the loudest male voice. It can be lyrical or dramatic.

Tenor is one of the main voices in medieval European churches. Singers with tenor voices were given long-lasting curtains, and later the main voices (parts) in polyphonic works. There are lyrical (Faust, Lensky) and dramatic (Jose, German, etc.) types, the first of which has a high register of strong, melodic, light movements; The dramatic tenor is relatively thick, giving each sound a bright timbre and artistic expression. Opera performances are also characterized by character (Trike, "Eugene Onegin"), heroic (Sigmund, "Valkyrie"), lyrical drama (Othello), Tenor altino (Astrologer, "The Tale of the Golden Rooster"). In Uzbekistan S. Yarashev, F. Abdurahmonov, A. Azimov, I. Jalilov, K. Serjanov and other tenors have voices;

the lyrical tenor is a silvery, soft, very moving colored sound (range first octave do - third octave si, do).

dramatic tenor - voluminous, bright, metallic, very strong sound by nature.

The counter tenor is a sound that sounds like a mezzo soprano tessitursi. Sings with an advanced faluet. Ancient bar is used in music

BARITON.

Baritone - (Italian baritono, Greek barus - low, low; tone) is a type of male singer's voice, ranging in pitch from bass to tenor. The range is between the lya in the major octave and the sol in the first octave. It is divided into lyrical and dramatic types. M.Koriyokubov, N.Hoshimov, S.Benjaminov from Uzbek singers, D.Fisherdiskau, G.Ots, D.Khvorostovsky from foreign singers are famous for their bass voices;

As for the baritone, it's a heavier type of sound than a tenor. It has a bright and powerful sound at the top of the range. Translated from the Greek, the name “baritone” means heavy. Great power, characterized by brightness in the upper half of the range. He has lyrical (Rossini's Figaro in The Barber of Seville) and dramatic (Verdi's Aida's Amonasro) baritones. Famous opera singers Pasquale Amato, Khvorostovsky D.A. Pop baritone singers: Joseph Kobzon, Mikhail Krug, Muslim Magomayev, John Cooper, Marilyn Manson.

Lyrical baritone - loud, bright, moving voice (range: large lya - first octave lya). Opera parts: Figaro (hairdresser of Seville), Don Juan (Don Juan), Don Rascuale (Don Pascuali). Pиковaya dama);

Dramatic baritone is a velvety, powerful volume. Opera parts: Amopasro (Aida), Yago (Othello), Dagon (Sosson and Dalila);

BAS

Bas (Italian basso - low) is the lowest, thickest voice of men. There is a distinction between high or melodious Bas (Italian basso cantante) and low Bas (basso profundo), a characteristic, humorous Bas (basso buffo) in opera practice.

The bass is lyrical (range from "sol" in the major octave to "fa" in the first octave) and dramatic (from "fa" in the major octave to "mi" in the first octave).

The low bass range is from the domi in the major octave to the remi in the first octave. Russian choirs have octave basses that can play the lowest-pitched sounds for the human voice.

Among the singers of the 20th century are F. Shalyapin (Russia), N. Gyaurov (Bulgaria), Theo Adam (Germany), H. Ismoilov, V. Grinchenko, K. Muhiddinov and others in Uzbekistan: the lowest part in a polyphonic work. The chorus is divided into first (baritone) and second (real bass) voices.

The bass voice is the lowest timbre of the voice compared to the above.

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