

## FEATURES OF THE VOCAL ENSEMBLE

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**Abstract:** *by studying the biographies of famous singers, we can see that many of them regularly engaged in vocal art in early childhood. Some professional singers acquired their initial skills and abilities in the family, their childhood was spent in theaters, naturally, they began to master the first practical part of singing from a young age, and it can be evidenced that their further development took place under the guidance of their parents. Others' parents simply love to sing songs, having had early singing experience by listening to and imitating the music played throughout their lives.*

**Keywords:** *music, song, theater, singing, vocal, art, creativity, ability.*

## ОСОБЕННОСТИ ВОКАЛЬНОГО АНСАМБЛЯ

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**Аннотация:** *изучая биографии известных певцов, мы можем убедиться, что многие из них регулярно занимались вокальным искусством в раннем детстве. Некоторые профессиональные певцы свои первоначальные навыки и умения приобрели в семье, их детство прошло в театрах, естественно, первую практическую часть пения они начали осваивать с юных лет, и можно свидетельствовать, что дальнейшее их развитие происходило под руководством их родители. Родители других просто любят петь песни, получив ранний певческий опыт, слушая и имитируя музыку, исполняемую на протяжении всей их жизни.*

**Ключевые слова:** *музыка, песня, театр, пение, вокал, искусство, творчество, способность.*

Through singing, the awakening of emotional response, thinking and imagination begins to gradually enter the life of children. Successful implementation of the program will help all children to show their abilities, open their inner world, form positive self-esteem and social adaptation to modern society.

Before starting work, the director of the musical theater starts with the primary sounds of the voice, i.e. sounds that sound without strain, to determine their individual qualities and musical ability. For this, the director of the musical theater should help the children not to hesitate, to express their voices, and to prepare it even for a short time. All abilities are characterized by the synthesis of components such as feeling and hearing. Musical expressions that express the feelings of a child at any stage of development help to bring out his feelings. One of the important conditions for working with children is to create a creative, joyful environment. Emotional processing, including the use of play activities, is a key factor in children's achievement of emotional performance.

In the initial training, two or three songs that are familiar and close to them can be sung in unison. Children get to know each other a lot during training. During this period, there is an opportunity to talk freely with children. During the interview, the teachers will find out the children's goals for attending the "Tomosha" children's musical theater-studio, what songs they like, what music they like best, and at the same time, the children's artistic and musical interests and desires.

Regardless of the level of talent of a young singer, in order to find the appropriate approach, it cannot be separated from the "play activity" that is natural for his age. Therefore, using one or more breathing exercises, it is necessary to choose a repertoire taking into account the age, gender, physiological structure of the vocal apparatus and many other things of each child. One of the important requirements is to choose a method of developing singing skills that will help to shape his voice.

When working with children, it is necessary to develop them by studying their young physiology, interests and capabilities. One of the most important tasks for a teacher is to instill in children a passion for singing and, at the same time, teach them to work hard.

Musical aural skills usually include a very broad and ill-defined content. First of all, it is necessary to separate the concept of musical hearing ability into the concept of hearing the pitch and feeling the timbre. Because in music, the low pitch of sounds and rhythmic movements are the main carriers of meaning. The timbre element is very important, but it is of secondary importance. We need to understand the perception and creation of pitch and rhythmic movements as the basic musical skills that form the basis of music. Analyzing the main forms of musical perception, it is possible to distinguish the perception of melody and harmony. They are based on 2 abilities: a) the sense of tune, which is called the perceptive or emotional part of musical hearing, b) musical auditory imagination, which is considered the reproductive or perceptive part of musical learning.

Based on the analysis, three main musical abilities can be distinguished:

1) Lad feeling, that is, melody, the ability to emotionally feel the role of the tone of sounds or the expressiveness of sound movements. This ability can be called differently - the emotional or perceptive part (component) of musical hearing.

2) The sense of Lad forms an indivisible whole with the sense of musical pitches, i.e. timbre pitches. The feeling of Lad is manifested in the process of directly receiving the melody, understanding it, feeling the clarity of intonations. Along with the sense of rhythm, it forms the main emotional attachment to music.

3) Being skilled in auditory imagery is the voluntary use of auditory imagery that represents the movement of sound. This ability can be called the listening or reproductive (performance) part of musical hearing. It is manifested in the process of hearing and singing a melody directly through the sense of hearing. It forms the basis of the sense of harmony together with the sense of lad. This ability is the core of musical memory and musical imagination.

Musical rhythmic feeling, i.e. the ability to experience music actively (actively), to emotionally feel the expressiveness of musical rhythm and to play it accurately. The set of abilities necessary for musical activity does not necessarily end with three abilities. But they are the main basis of musicality.

The main sign of musicality is the ability to feel the expression of a certain content. In music, pitch and rhythmic movements are the main content carriers. Sensing the pitch of sounds and experiencing the expressive content of rhythmic movements are the basis of the three listed abilities.

All researchers agree that musical ability can begin to appear earlier than any other ability. Evidence fully supports this: the first manifestation of all three musical abilities in specific situations is observed in the first year of life. At the age of three, it can be observed that the hearing of melody and sense of rhythm develop sufficiently.

Early manifestation of musical ability is undoubtedly one of the indicators of good musical talent. But it is not at all possible to consider the absence of early manifestation as an indicator of some level of musical ability or lack thereof.

For example, after hearing a note from the major scale, children are asked to repeat it aloud and tell a familiar song. After he recites the song, the same tune is sung in a different key. If a child can adapt to a new tonality, it will determine his musical ability, memory and other aspects. After that, the music director asks the children to listen to a certain sound and repeat it, or listen to less difficult exercises and repeat them aloud. Exercises start from lower or middle register notes and move up and then down. As a result, the upper and lower limits of the sound, that is, the range, are determined. Major and minor triads can be used for this.

In the process of this examination, children's voices realize that music appears as a result of reasons such as insufficient hearing ability, poor memory, and incorrect breathing. Some children can't immediately land on a given tone, but can land on a second note somewhere between a fourth and a fifth. They fall into the second tone only by hearing overtones. This kind of hearing a quarter-fifth and returning it with sound is also called "overtone-hearing ability". The hearing ability of such children grows during training. They will have musical ability and internal voice coordination skills. Some children cannot repeat the sound given on the instrument, but they can repeat the sound given by the voice.

Sometimes children sing with a voice that is not suitable for them due to lack of musical literacy. They are mostly used to singing in the chest register, the lower octave "sol", "lya" and the first octave "lya", "si". If the same voice is sung in higher notes, it will easily reach higher notes. This condition often occurs in women. An experienced vocal teacher can learn a lot from a child's voice timbre. This individual acoustic property should be carefully examined in different tessitura. To hear the best qualities of the timbre, you can play a piece by transposing it to adjacent tonalities.

Exercises consisting of small tunes and separate sentences can be used to determine children's musical memory. A small tune is played to the children and then they are asked to repeat it. If the child repeats the melody exactly, the melody is changed and played again. If the children do not understand the melody after hearing it, it should be played two or even three times. The children's musical memory can be judged by their clean and clear intonation. In the process of teaching children to sing at the same time, the teachers of the musical theater studio should prioritize their positive development in relation to life and art, that is, the development of attention, imagination, thinking ability and memory.

What is ability - the personal potential and capabilities of a person. Ability is sharply different from knowledge, knowledge is the result of reading, ability is considered a characteristic of psychological and physiological structure of children. Ability is different from skill. Ability is improved in the process of acquisition of skills and competences by a person. Any type of ability consists of a complex psychological concept of a person, which includes a system of characteristics proportional to the requirements of the activity. Therefore, ability should be understood not as a single feature, but as a synthesis of features that can meet the requirements of a person's activity and provide an opportunity to achieve high performance in this activity. The basic feature for all abilities is observation, that is, the ability to understand a person, to be able to see one or another symptom from an object, to distinguish. One of the leading features of the ability is to creatively imagine the essence of things and events.

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