

**STRATEGIES FOR THE FORMATION OF VOCAL HEARING AS WELL AS THE  
DEVELOPMENT OF VOCAL SKILLS**

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**Annotation.** This article will talk about the strategy for the formation of vocal hearing in educational institutions, as well as the development of vocal skills.

**Keywords:** singing, singing, dancing, setrada, vibrato.

Unlike speech, where the concept of "singing voice" is associated with a person's ability to sing, the sounds of singing voice have a clear pitch, can last long. They are manifested in vowels. The singing voice begins to be used by a person in childhood according to the degree of development of musical hearing and sound apparatus. Household (not put) and professional (professionally put) singing voices are distinguished. Sound insertion is understood to adapt and develop it for the purpose of professional application. Qualities such as brightness, beauty, slang power and duration, range width and incompleteness, delicacy, in many ways, are determined by the natural properties of the sound apparatus and can be developed in the process of sound gluing. Voice opera-for concert singing, folk songs, variety singing and so on.k. put for. The qualities that determine the singing voice are timbre beauty and the ability to keep the sound long. The Opera-concert sound should be well heard in large halls, that is, "have flight". Slang, metallic voices are gliding. Metallicity and gliding are defined in sound speculation by the high operton group, the high chamber form antash m peak. The tone of the voice depends on the tension of the obertons of the lower part of the roundness and softness. High and low chamber formants, as well as vibrato (pulsation of 5-6 times per second), determine the beauty and pouring character of the voice. An important quality of the singing voice is its strength. Opera singing is powerful, capable of filling a large hall, and requires a voice that can be heard against the background of an orchestra pit. The sound has registers by nature. A register is understood to be a series of homogeneity in the timbre of a vowel, generated by a single physiological mechanism. In the male voice, the chest at the bottom of the range and the upper part ida faltset register are distinguished. Chest sizes are distinguished by tarns and richness.

In the female voice, the chest register, head and chest Tarang are distinguished, and in the upper part of the central and range, the ida head register (bright, open ringing) is distinguished. The Professional singing voice should have a two-octave range and the range should be evenly tensioned throughout. This is achieved by the mixed resonant development account. Votes are classified according to timbre and height.

The main six types of voices are distinguished: female voices: - soprano; - m esso-soprano; - contralto. Male voices: - tenor; - baritone; - bass; - dictation-boys' voice. Women's voices are divided into: coloratur soprano - the loudest women's voice (diopanosic, elegant voice with an endless silver high timbre gives relief the most sophisticated ruladas, wide jumps, subtle melisms and breathtaking bravur paasonkhor. Opera parties: "the Queen Of The Night" (Magic Flute), "the Rainbow" (Gofman fairy tales), "The Snow Maiden" (Snow Maiden; lyric saprano - (range first octave do-third octave do,re). Cantilene is a soft, bright, resonating sound. Opera parties:" Violetta "(Traviata)," Iolanta "(Iolanta)," Margarita "(Faust); lyric-dramatic soprano is a more voluminous, highly expressive voice, uniting undayum shakilena, Cantilena and spinto.

Opera parties:" Tatyana "(Evgeny Onegin)," Norma "(Norma)," Aida "(Aida); dramatic soprano - strong, voluminous, bright timbran voice. This allows him to perform the entire party with emotional uplifting. Opera party:" Tosca "(Tosca)," Abigal "(Nabucco)," Turandot "(Turandot) Messo-soprano. The average voice between Soprano and contralto. According to Link messo-soprano-timbre bright and color close to soprano voice (range - little octave lya-second octave lya, si) Opera parties: "Amneris "(Aida)," Eboli "(Don Carlos)" Tana "(May night), "Spring" (Snow Maiden; the central misso-soprano is a large, dense, powerful voice. Opera parties:" Lyubasha "(royal bride)," Marfa "(Khovanshina),"

Azuzena "(Troubadour)," Carmen " (Carmen); coloratur messo-soprano - a very unique, bright, delicate and mobile voice, allowing the most m urakkab to sing passages, fiorituras.

Opera parties:" Isabella "(Italian woman in Algeria)," Rozina "(Barber of Seville)," Cinderella " (Cinderella); contralto - the lowest female voice. Solid, gorgeous chest note sound. Opera parties: "Ratmir "(Ruslan and Lyudmila)," Konchakovka" (Prince Igor), Olga (Ye.Onegin)," Ulrika " (Bal masquerade).

Male voices are divided into: lyrical tenor - silvery, soft, very mobile coloritural voice (range - first octave do - third octave si,do).Opera parties: "Lensky" (E. Onegin)," Levko "(Maytun)," Lindoro "(Italian woman in Algeria)," Graf Alnaviva " (Barber of Seville).Lyric-dramatic body - more agint and dense sound.

Opera parties:" Alfrid "(Graviata)," Geruog "(Rigoletto)," Vladimir Igorevich " (Prince Igor); dramatic tenor - volumetric, bright, metallic, very powerful voice by nature. Opera parties:" Germakn "(Dikoaya rama)," Matushka "(Tubadur)," Turidu "(Village honor)," Kalif " (Turandat); counter-tenor - mesuo - saprano is the voice that resonates in tessiturash. Sung with a developed faluet. The ancient bar is used in music (Gendil, Bach, majteerdi; lyrical baritone-loud, bright, mobile voice (range: large lya - first octave lya).Opera parties: "Figaro "(Barber of Seville)," Don Juan "(Don Juan)," Don Rascuale" (Don Pascuali)."Valentin "(Faust)," Yelesky" (Pikovaya dama); dramatic baritone - a powerful voice, according to his rich, volumetric range. Opera parties:" Amopasro "(Aida)" Yago "(Othello)," Dagon " (Sosson and Delilah); Bass - lowest male-voice (range: big octave do - first octave - re, m i).

High bass-usually characteristic, mobile, comic sound .Opera parties: "Don Bazillo "(Barber of Seville)," Laparello "(Don Juan)," Malatesta" (Don Rascual), Mustafa (Italian woman in Algeria); Central bass - large, bright, very pure voice, very rich chest register. Opera parties:" Boris Godunov"," the Miller "(mermaid)," Philip "(Don Corlos)," Rene "(Iolanta)," Conchak " (Prince Igor); Bas - profundo - very low, chest, very voluminous voice. More commonly used in church-choral music; discant is the voice of boys. To vocal parties, K Ora is distinguished low, medium and high discant.

In the process of teaching, the subject of "vocal" has an important place, since it is able to give practical insight into the knowledge gained from the profession. In the process of teaching vocal art to students, all Singer-teachers are based on four general principles:

1. The principle of succession and continuity in education. It is a um umpedagogic principle that is based on simple to complex in the educational process. Continuity is necessary in everything - both in expanding the singer's range, and in complicating the exercise, when choosing a repertoire, in spiritual accompaniment - from lyrics to dramatic works (the peak of feelings), the strengthening of the repertoire leads to the loss of voice. In training with students, it is necessary to resonate about the quality of the sound, its sound, vibration, reaching far. Strengthening the repertoire should not be allowed.

2. Artistic-the unity of the technical principles of music and vocals. In order to educate the singer according to the rule, it is required to solve two problems at the same time: to build a playback apparatus - this means to form the singer's professional voice and practice saying in it. These two issues are done in a concomitant manner. Any, even, makes a big mistake, thinking that in order to perform the simplest skill Elementary, it is necessary first of all to process the sound, and then master the performance skill. Without this, it is impossible to educate an actor-singer.

3. The principle of a separate approach. The singer is a kind of musical instrument. Everything requires a lot of isolation. Unchanging (dogmatic) instruction is detrimental to vocal pedagogy. The degree of opportunity of each student will be different, since the strength and endurance of his voice depends on his personal character. In particular, it is necessary to know and attach importance to its mental properties, not to have more mental effects on the voice. The character of the student independently in all areas is clearly manifested in both the tenderness and breadth of the voice, strength, endurance, as well as in talented, bright, fantastic, strong - willed youth. For this reason, it is necessary to conduct classes taking into account the above.

4. The principle of achieving regular perfection. This principle has been voiced since the last 15 years. If the student does not independently engage on himself, the knowledge he gives in pedagogical training will not benefit the student. In the latest processes of education, special importance is attached to

the independent preparation of the student. The principle is the main idea, and the style is the way to achieve the goal.

Vocal pedagogy has the following styles:

1. Polished.
2. Based on experience (emperic).
3. Having one center (concentric) is a Glinka style.
4. Primary Tonley is a German vocal school.

Vocal hearing (vokalny slux). The imaginary connection in the sound state with the movements that produce sound is the basis of vocal hearing. The concept also takes on the different senses: vibratory, resonator, and the sense of a subwoven head. Vocal hearing is understood not only to perceive the characteristics of the correct singing slang, to distinguish them from the wrong one, but also to perceive the work of the sound apparatus, to feel in the muscles what the other singer is doing in this or that slang. It is precisely this vocal hearing that should be mastered not only by listening to the sound slang, but also clearly visualizing his work in the singing field, noticing what is happening in the sound apparatus-every singer and educator. Vocal hearing develops slowly, as you acquire vocal technique.

Those who start singing usually don't know it. The beginner singer neither imagines in sensations and can understand with muscles how this or that slang is formed. Gradually, he works the technique, relying on hearing, and in it a large number of connections begin to form between the auditory imagination and its reflection in the muscle. On this basis, during singing, the ability to visualize and perceive the work of the sound apparatus develops. Thus, the formation of vocal hearing is carried out in the process of developing vocal skills. The one who can sing knows how to convey all the muscles in advance, that is, before the moment of sound formation, to carry out a certain and predetermined musical tone; he can even sing with muscles, with the help of sound, for his own thinking, singing any familiar song" during training, the vocal educator analyzes the student's technology: When a student sings a vocal pedagogue sings with him all the time inside and is therefore able to tell the necessary muscle method to correct low chilies. The student, on the other hand, is able to perceive the characteristics of the vocal technology of the other singer only when he gets sick through the muscles of his sound apparatus. The inextricable connection between the sound and the perception of the work of the sound apparatus i that some singers applied before the exit for the correct whistle, without spending the money muscle energy. Listening carefully to a good singer singing is enough for the apparatus to come to the position of the singer due to internal singing. Active internal singing can "warm up"the sound apparatus in practice, like singing aloud.

It is necessary to never sing badly, hear the wrong slang before going out on the basis of interaction. It is also impossible to listen a lot, until the sound apparatus can be exhausted from hearing a lot of music. On the physiological side, on the basis of the singer's vocal hearing, it lies in the formation of reflector connections between the affected areas at the same time in the shell. While singing, the singer hears her own voice, gets a kinestical idea of the work of the sound apparatus; notices various vibrational phenomena, sees her movements if she sings in front of a mirror. In a word, since the entire complex of different senses moves at the same time and many times, a strong connection is formed between all these senses. The connection of the brain shell action cell with other areas of the shell, with the complex analyzer, which Pavlov said, has a large number of connections and a wide range of peat. "kinesthetic cells of the shell can be associated with representatives of various internal processes of the organism, like all external influences, and are also practically connected. It is the voluntary nature of action, that is, the physiological basis". Thus, work on sound is accompanied by the development of connections between the system of analyzers that control all slang. Vocal movements are guided by a complex of sensory organs. For this reason, each singer not only hears with an internal hearing the slang he wants to take out, but also notices qam. Each singer has a "body scheme of vocal slang", which includes different sensations from different organs and parts of the sound apparatus. Accordingly, different types of vocal techniques are reflected differently in this system of sensations.

Although the singer's senses are quite indiidual, it is possible to distinguish between them their character for one or another slang language. For example, in one type of slang, the sound is in front of the

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teeth; in another in the area of temen and sh .k. felt. These types of sound generation techniques were made possible by the researcher Raul Yusson according to the sensations they caused. Despite the fact that the entire ensemble of sensory organs moves in the moment of sound formation, only some of them participate in conscious control over sound generation. As already said, only sensations with great attention develop well. Activity, the concentration of attention on the activity of some analyzer, leads to the priority development of this analyzer in the general complex. Therefore, in the "body scheme" of slang, different manifestations of sensitivity in the first plan are empty, in others resonator perception. If Apprentice attention is mainly focused on resonator sensations, they take priority according to their development and brightness in the vocal scheme. Bordiyu, when the focus is on muscle perception of the work of the breathing apparatus, it means that they can lead in the overall complex.

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