
Guide to competent work of academic voice and study of the art of working on overtones in the production

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Abstract: The article reveals a genre in folk singing art that requires a certain timbre design. The same singer usually uses different timbre colors of his voice when singing, for example, ditties or heartfelt lyrical songs. As pedagogical practice shows, students learn authentic traditions of timbre sound of the voice when performing folk songs of various genres, mainly by ear, while modern computer technologies of spectrography allow you to actively include the visual channel of perception of the singer's voice timbre, which helps optimize the process of learning folk singing.

Keywords: voices when singing, timbre, timbre sound of the voice, academic voice, overtone, folk songs, timbre colors, work on overtones

Introduction

The art of folk singing is based on the synthesis of opposite principles: professional and authentic, traditional and innovative, ethnic and universal.

Increasing interest in folk songs, folk singing, its philosophical, psychological and anthropological interpretation, as well as the search for prospects for its further development, requires deeper and comprehensive research and pedagogical efforts, combining both humanitarian and modern technical methods. requires effort. differentiated approaches, a new level of understanding of the essence of folk songs, practical and pedagogical coherence is required to preserve national and cultural traditions.

One of the fundamental problems in the process of training folk singers is related to the specific timbre sound phenomenon of their singing voices, depending on the genre direction of the repertoire. In performance practice, it is known that each genre of folk singing requires a certain timbre design. The same singer usually uses different timbre colors of his voice when singing, for example, ditties or lively lyrical songs.

Pedagogical practice shows that students' acquisition of the true traditions of voice timbre during the performance of folk songs of various genres occurs mainly through the ear, and modern computer spectrographic technologies allow actively introducing the visual channel of timbre perception. . singer's voice, which helps to optimize the process of learning folk singing. N.K. Meshko, JIV Shamin, M. V. Medvedev, A. V. Rudnev, N.V. Kalugin, N.V. Kutuzov, P.P. Many theoretical and methodological works of authors such as Kupriyanova, T. D. Kroshilina are devoted to various problems of teaching folk singing.

However, based on the combination of hearing and visual perception of sound, the issues of training folk song performers based on the timbre approach are not sufficiently developed both theoretically and in practice.

Research hypothesis: the process of training folk singers is effective under the following conditions:

- development of a teaching methodology based on the synthesis of hearing and visual perception of voice timbre;
- creation of standards for visual images of the timbre sound of singing sounds characteristic of various genres of folk singing art using the spectrographic method;
- activation of audiovisual perception in students, which helps:

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- a) establishing associative connections between auditory and visual images of the timbre of the voice;
- b) to understand the specific features of performing folk songs of various genres;
- c) to develop the ability to realize one's timbre in one's performance, in accordance with the stylistic traditions of one's existence.

The scientific novelty of the study:

1. A timbre approach to the process of training future professional performers of folk songs has been developed.
2. The communicative role of voice timbre and the specific features of timbre formation in authentic folk environment and folk singing students were revealed;
3. Understanding the leading role of timbre in real vocal thinking is based on the need to play songs of different genres with different timbres and use adequate vocal instruments;
4. Audio-visual computer methods have been developed to teach folk songs of various genres to the adequate timbre embodiment.

The theoretical significance of the research is as follows:

- the categories "timbre", "vocal timbre creativity", "timbrocentrism", "timbrogenesis", "timbre functionality" and "timbral approach to teaching singing" are defined;
- theoretically substantiated the methodology based on the synthesis of auditory and visual perceptions of students in the process of teaching folk singing;
- acoustic standards of voice timbre were obtained depending on the genre direction of the song samples performed by the students.

The practical significance of the research is that

- the methodology developed by the author for training folk singers based on timbre is used in the pedagogical practice of preparing students for the profession in solo folk singing departments;
- methodical recommendations on the use of modern technical means of teaching singing are given;
- Basic theoretical and practical recommendations are included in the lecture courses "Methodology of teaching folk singing", "History of folk singing".

Ensuring reliability of research:

- a) application of scientific methodology appropriate to the object and subject of research;
 - b) refer to extensive scientific literature on all issues under consideration;
 - c) development based on direct teaching experience, scientific experience and the results of the folklore expedition.
1. The need to educate the student based on the timbre approach in teaching the art of folk singing arose from this.
 - a) achieving a certain quality of voice timbre is the main task in learning to sing;
 - b) The consciousness of Uzbek folk music and singing is inherently timbre. At the same time, timbre, which is actually the goal of training, becomes a means of achieving various vocal (singing) and artistic results at the same time.
 2. Staging the folk voice based on the timbre approach requires the development of a certain musical and imaginative thinking, "cleansing" the hearing from the excessive influence of urban sounds, familiarization with vocal and folklore material, and "getting used to" the world. development of folk sounds and actively working ethno-hearing, which is based on:
 - a) study of audio and video recordings;
 - b) a transcript of the material being listened to (independent notation);
 - c) practical participation of students in folklore expeditions;
 - g) description by the teacher of the necessary character of the people's voice;



e) use of modern technical training tools.

3 In the process of training a future professional folk singer, it is necessary to constantly direct the timbre of the student's voice to the nature of the song genre, to search for an adequate emotional and psychological state, to create a genre image of the song, and to master certain songs. methods of achieving a timbre sound that matches the image of a given genre.

4. In the process of teaching folk singing, the use of real vocal terminology by the teacher (and then the student) plays an important role, which leads to the acquisition of the aesthetics of folk singing and the corresponding style of folk singing. significantly reduces.

5. Harmonization of visual and auditory perception with the use of modern computer transcripts of voice timbre allows to determine the main principles of folk singing of students depending on genre differences and national styles, to develop their vocal abilities, to increase responsibility, independence and creative abilities. activities that include cognitive and meaningful components of the educational process, focusing on emotional-intellectual and volitional mental components. The results of such internal work are reflected in the nature of the timbre sound and timbre change of the students' voice, which allows them to achieve an adequate representation of works of various genres and styles, to create bright, unique artistic images. The nature of folk singing traditions of Uzbekistan.

Timbre can be defined as:

- the physical parameters of sound bodies, the main tone and its tones (as well as tone differences and subtonal vibrations) associated with acoustic space and physiology at the level of external phenomena as a triad of frequency-amplitude-time parameters. perception;

- at the qualitative level ("soul") as an expression of energy potential, emotional and intellectual content (including natural, methodological, national and genre elements), as well as a holistic Idea (good, beautiful, spiritual, high).

As a separate case, the vocal timbre is the result of the singer's conscious and unconscious mental and physiological activity, becomes a powerful means of expressing inner content and is formed on the basis of resonance-filter modulation of the original timbre. sound source.

It is the study of the timbre of the singing voice with its many aspects and psychophysiological relations that forms the basis of the pedagogical process in educational and folk vocal classes.

1.2. "Voice timbre as a means of spiritual and artistic communication - timbre-creativity and timbre-centrism of folk vocal thinking".

A student vocalist should be taught to communicate through singing, which primarily involves influencing the listener through the process of live vocal intonation, colored by inner meaning, expressed in time-varying and audible timbre. . The external sound of the performer's voice is reflected in the internal perception of the listener.

In general, the creation of a conscious vocal timbre is a combination of spiritual and psychological mood, thought process, imagination, inner perception and emotional reaction, which lead to the formation of an expressive sound timbre heard due to the singing breath. In parallel with this, there is a process of combining heuristic and mnemonic, timbre sound ideal and timbre sound image, physiological and spiritual principles.

The source of professional folk singing is song folklore, folk wisdom expressed in intonation. It should be noted that folk songs are not the work of a composer and exist as a whole field of diversity, where the rule is constant variation from performance to performance. A special type of folk polyphony (variant heterophony) is the simultaneous performance of different versions of the same melody. In such a situation, E.V. According to Gippius, the role of integral sound (the appearance of a song), its semantic timbre-intonation logic, increases significantly, because over time, timbre is "all sound matter



organized by rhythm." This timbre-oriented way of thinking is the very nature of folk thinking, where there are no concepts of "high" and "low" (in the sense of height), but "thick" and "thin" voices. If the ancient song itself is syncretic, then for professional training we need to penetrate the synthesis of "academic" education and the tradition of folk singing. This is exactly what we should strive for in teaching folk singing at the current stage.

Timbrocentrism is spontaneous or purposeful orientation of consciousness, perception and sound-creative process to timbre as the dominant content-informational expressive feature of sound.

In the northern singing tradition, a combination of head and chest resonance is used, which formed the basis of N. K. Meshko's school of professional folk singing. This is achieved methodologically

- 1) development of voice timbre in the main zone;
- 2) smooth transfer of speech processes to singing processes;
- 3) the formation of such a sound articulation, when the tongue and the lower jaw move forward and down as a single organ, when the tongue rests on the lower incisors and is laid on the "spoon", "groove";
- 4) "yawn" is produced by raising the soft palate, as in academic singing, but requires singing closer to the teeth;
- 5) stimulation of thoracic resonance in the center of the chest.

The timbral approach to teaching singing means building all vocal work on the basis of timbre, because timbre includes all sound parameters, and the process of vocal sound formation itself is a conscious creation of timbre. With such an approach, focusing on a certain quality of timbre is both a means of achieving the necessary mental, emotional and psychophysiological activity of the student, and the goal of the artistic and creative process.

This installation allows you to:

- 1) solving technical and artistic problems at the same time;
- 2) unites the possibilities of professional vocal and creative research as a basis of a whole folk-timbre consciousness;
- 3) mastering all the parameters of sound expression together without learning the tone, rhythm, words separately, and only after that without learning the artistic styles;
- 4) using work on some vocal elements to encourage others based on the consciousness that is well developed in real performers and now requires great vocal and pedagogical efforts.

The process of distinguishing speech formats happened in parallel with the development of the mental abilities of ancient man. But since the separation of the emotional and mental domains is a much later stage, the initial timbre manifestation is clearly syncretic timbre intonation.

This process depends on three factors:

- 1) achieved level of consciousness;
- 2) physiology of the voice-speech apparatus;
- 3) the external sound environment that forms hearing, which is also the main factor in the vocal-pedagogical process. Primitive signals gradually turned into opening words, often summing up the emotional and meaningful side of a folk song.

In pedagogical practice, the emotional and mental activation of the student, including speech and voice exercises based on the pronunciation or singing of one or more sounds, individual conversations with different emotional content, has a good effect. As a result of the use of such exercises, both vocal-technical and artistic-creative issues are successfully resolved.

The historical process led to the formation of a whole hierarchy of timbres, the components of which do not mix with each other, but are still embodied in the single sound timbre of the singer's voice; These are the following levels of timbre: national, regional, local-regional, personal, genre, semantic-



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emotional and acoustic timbre (as a result). And all these levels require independent formation in the process of professional training

This folk music teacher has the following tasks:

- 1) improving the student's creative thinking in the field of folk singing;
- 2) development of folk singing skills, which become natural and automatic in the process of singing in folk style;
- 3) education of folk singing ear (apperception factor), which should actively participate in the further creative process of the future professional folk singer.

It includes the formation of the student's mind.

- 1) to educate the moral and ethical attitude to singing, characteristic of the original singing consciousness (mythological, ritual and everyday);
- 2) cognitive and empathic understanding of the intonational nature of folk "speech" (from the polysemantic suffixes "oh", "ah", "eh" characterizing the beginning of a verse to larger melodic structures),
- 3) perception. ensemble singing as a creative relationship of cooperation between singers through timbre-intonation interaction-unity.

The goals of the educational process are as follows:

- 1) maximally compensate for the lack of folklore impressions that the student cannot get independently in the conditions of urban civilization;
- 2) development of necessary creative abilities and professional skills based on received impressions.

The formation of a folk singer in a real folklore environment begins in early childhood and continues through the period of exploratory listening. In professional education, these stages correspond to periods of listening to audio recordings, as well as familiarization with them.

the sound of traditional village life and authentic popular voices. First, this process is accompanied by reflexive singing, and then by presenting one's participation. For the student, the period of "adding a role" (entering an independent life) of folklore corresponds to the period of mastering the material of multi-genre folk songs, often with ritual details and elements of theatricalization by themselves. transition to timbre expression corresponds to the stage of creative activation of acquired skills in the case of a mature real singer, a student of folk singing. At the next stage, the teacher together with the student creates concert programs, solo and ensemble, and the sought-after folk singer engages in concert activities and continues to practice his professional skills.

When determining the initial vocal level of students, we used 4 components of the educational content as a basis: motivational, meaningful, operative and the experience of creative activity of students. In each component, we identified the following criteria that determine the level of voice development of students.

The motivational component includes a positive attitude to performing folk songs of various genres, a conscious goal and correct self-evaluation, the desire to acquire the necessary professional knowledge, skills and practical skills, and the desire to improve the quality of the voice. and willingness to learn using modern technical tools. To evaluate the base

The motivational component includes a survey of students, interviews with them and pedagogical observations.

The following main parameters were defined in the content component: knowledge of original and professional folk singing (timbral nature of folk singing, the need to adapt your voice to the genres of folk singing, voice formation patterns);



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to know the real and professional vocal terminology that reflects the timbre characteristics of the voice, as well as the acoustic research of the voice timbre, familiarization with the method of using modern technical tools in vocal training;

mastering the song repertoire in a variety of genres, specific features of the presence of song genres in a specific environment, and theoretical information about the figurative and substantive structure of song folklore, dialects, and regional singing styles.

To evaluate this component, we used interviews with students, oral inquiries in classes on the history of folk singing, discussion of our own performances and visits to concerts, analysis of recordings of professional and real performers, vocal and technical during practical training. we used problems. classes (solo singing, choir).

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One of the fundamental problems in the process of training folk singers is related to the specific timbre sound phenomenon of their singing voices, depending on the genre direction of the repertoire.

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The combination of visual and auditory perception with the use of modern computer transcripts of voice timbre, depending on genre differences and regional styles, to determine the main principles of folk singing of students, to develop their vocal abilities, to increase responsibility, independence and creative activity; includes motivational and meaningful components of the educational process, focusing on emotional-intellectual and volitional mental components. The results of such internal work are reflected in the nature of the timbre sound and timbre change of the students' voice, which allows them to achieve an adequate representation of works of various genres and styles, to create bright, unique artistic images. The nature of folk singing traditions of Uzbekistan.

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