

LEVEL OF VOCAL SINGING PERFORMANCE OF SPECIALIZED SCHOOL STUDENTS WITH DISABILITIES

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Abstract: This article is about raising the level of vocal performance of special school students with disabilities, especially children with such disabilities are known to be more talented than others. Such students' perfect interpretation of the sound, determining its musical pitch, connecting it with practical reality, and singing with the help of voice through superficial and external feeling determines the level of their performance level, and this article allows to solve such issues.

Key words: Art, singer, voice hygiene, text and pronunciation, speech texts, defective pronunciation, sound.

Art is a mirror of human spirituality. The artist is the creator and future of this mirror. The art and artists of any nation in the world are great, then the nation itself will be great. In particular, it should be recognized that the art of Uzbek music is ancient and rich, multifaceted and has always developed in step with the times. The creators and performers of the rich musical heritage are correspondingly great musicians and singers. They have been preserved throughout history and have been passed down from generation to generation and have been honoring the honorable name "Khafiz". Of course, it is not a secret to anyone that along with healthy people, disabled people have also created fruitful works in this field of art. In addition, it should be recognized that their performance styles are not left behind by any performer.

When it comes to improving the level of vocal performance of special school students with disabilities, it is known that children with such disabilities are more talented than others. Such students' perfect interpretation of the sound, determining its musical pitch, connecting it with practical reality, and singing with the help of voice through superficial and external feeling, determine the level of their performance level. In his scientific studies, musicologist Yu.V.Kas defines this factor as "difficulties of interpretation" and notes that the factors characterizing it are related to 4 situations. "... the personal capabilities of the interpreter (i.e. the singer) (for example, hearing ability,

musical memory, natural talents such as volume of voice, lessons and knowledge level, etc.), acceptance norms..." - these aspects are definitely it is permissible to note that it includes problems related to the level of performance of the singer.

First of all, the role of hafiz-singers in the society, their position, their attitude to listeners-fans, behavior, behavior, performance, and performance repertoires have shown their influence.

Hafiz have been honored as respected people from time immemorial. Many of them have the phrase "Khoji" added to their names. There are reasons for this. First of all, this is a sign that they have been performing deeds specific to the name, and secondly, it is because the Hafiz are aware of a number of sciences. In the eyes of the people, Hafiz acted as a role model for everyone. Because we have noted the criteria for reaching that level. The performance itself requires them to walk, stand, sit, dress, perform, and interact with the audience as polite, moral, refined, feminine, beautiful, graceful, and sincere as in the pamphlet. All these are aspects of the singer's performance culture.

Voice hygiene: Voice is present in every living being, but singing or singing voice is considered a gift of nature. Therefore, it is advisable to take care of it, maintain it regularly, and use it wisely. In order to maintain the health of the voice in safety and work without illness, it is necessary to take care of a number of voices or pay attention to voice hygiene.

First of all, the singer should always keep his vocal cords under control so that they don't get sick and strain too hard. In fact, it is clear to everyone in what situations this happens. That is, from speaking loudly and straining the throat, from shouting and singing, forcing the singer to sing for a long time in the tessitura that is uncomfortable for the singer, and singing incessantly at the peak of the tessitura lead to various voice diseases. In order to avoid this, it is advisable for the singer to regularly perform voice tuning exercises, to sing for a long time in low and high voice tessitura after certain voice training exercises, and to always be under the supervision of his teacher. .

The only way to keep the vocal folds in balance is to follow the criteria of vocal rest with exercises, hot and cold meals, and to choose the type of situation in low temperature weather conditions. Because these actions are part of the basic rules of keeping the vocal folds (joints) in the singing. At the same time, it is necessary to protect the vocal cords from the cold, from singing in cold weather, from eating cold drinks and food. For example, eating cold food after a certain performance has a negative effect on the vocal cords and causes illness.

Another defect that is common in singing practice is a disease that appears in the vocal cords after using the vocal cords with more force than necessary, or when singing too much without a pause. In this case, it is necessary to consult a phonologist, a specialist in the treatment of vocal folds.

It is necessary to note the importance of a number of natural aspects that are not indifferent during performance in the criteria of talent, lessons and practice of hafiz-singing. This professional performance is inherited from the tradition of status performance. There is no doubt that it will be appropriate if this aspect finds an alternative answer in every khafiz-singer. In other words, "In the performance of maqam, Alloma I. Rajabov writes in his research, - the style of speaking of one khafiz and the way he sings are not similar to another. A certain status path can be performed by different khafiz even at the level of options. Because each of them makes certain changes to the song within the scope of their voice in order to perform it carefully and beautifully.

It is known that the formation of voxavi, local and personal performance styles was based on the creativity and performance of status. However, the issues of its interpretation are definitely based on the capabilities of the performer. Therefore, it is necessary to always be in harmony with the natural processes, such as the criteria for maintaining the skill and its constant revitalization, voice capabilities, level, culture, hygiene and condition. These are the factors that show the exemplary aspects of sabot singers. [3; 34]

Issues of text and pronunciation: Ashulachilik style requires the singer not only to perform a perfect musical sound, but also to be imbued with artistic and philosophical ideas when revealing the internal and external features of the work. Because this process is characterized by a series of unique problems. It should be recognized that the text of the word and its appropriate pronunciation criteria have taken an important place in singing. After all, great attention has been paid to the lyrics of the work performed in the art of classical khofiz. The texts in the vocabulary of each classical music genre have their own special form and characteristics.

Ashula performance, as we know, is based on the balanced interpretation of words and melody, and the expression of each of them with a separate approach. The musical melody created in the complex of sounds has a special meaning. In its place, the word connected to it also expresses an idea.

Lyrics: In the art of vocal singing, the lyrics of the work and attention to it are of particular importance. First of all, the perfect interpretation of the performance depends on the text of the work and the level of the performer's attitude.

The original melodies that characterize them are embodied in the samples, and if they are not achieved in the interpretation of the performance, there is no reason to call it status. Therefore, it is necessary for singers to have a certain understanding of each status. It is not wrong to say that this is half of the singer's achievement.

Pronunciation: It has gained importance as one of the factors in the singing tradition. In the art of classical singing, the correct and clear pronunciation of the

meaning of words and texts and their reaching to the listener depends on the singer's speech and melodic pronunciation. [6; 87-89]

There are different types of pronunciation in singing practice. First: melodic pronunciation. This process takes three general forms.

a) naturally defective pronunciation. There are many types of natural pronunciation defects and they are also encountered in practice. In this type of pronunciation, the singer is told to pronounce letters, syllables, and sentences incorrectly. For example, the letters "x" and "x", "f" and "k", "r" and "l" can be interchanged in practice, and it is possible to achieve their correct pronunciation in practice. For him, it is necessary to conduct regular training based on exercises based on specially selected syllables; Inability to fully pronounce the sounds "s", "z" and "r". This process depends on speech defectology;

b) uneducated, unconscious and illiterate pronunciation. Recently, it has been observed that most of the singers (in all areas of the singing art) are singing without paying attention to the lyrics, i.e. poems, ghazals. First of all, this is caused by the lack of knowledge of the text, ignorance of the rules of poetry, ignorance of the teacher's lesson in the matter of interpretation. So, the singer must first understand the verse or ghazal in the background of the song and learn to sing it. The Uzbek language has 6 vowels (a, o, u, e, i, u), and 4 consonants (ye, yo, yu, ya,). Some of them are formed by adding a vowel sound to the extended letters: ye (ye), yo(yo), ya(ya), yu (yu).

Usually, when singing Uzbek vowels, they are pronounced in the same pure state in terms of timbre. In the process of performance, the pronunciation of accented and vowel letters is followed when singing. Therefore, learning the rules of speech and pronunciation of poetry is of great importance for singers.

c) literate, clear and educated pronunciation. First of all, a literate performer who knows the rules of poetry, understands the harmony of melody and text, and enjoys the lessons of a teacher in all aspects of music. Secondly, the criterion of speech is based on two methods. That is, singing with declamation style and melody.

Practical thinking is mainly aimed at solving specific tasks of music education. [7; 47-53.]

A style that is rare in Uzbek classical singing, but often found in it, is a declamatory style close to a conversational tone. Usually, this method is not characteristic of traditional singing performance. However, it is often found in other areas of singing, especially in opera singing, and this style is called "recitative recitation".

The melodious vocal interpretation is performed with various ornaments that polish with charm. These are colorful letters of different appearance, shahds, copies, laments and other things that are perfect khafiz Khan.

Thirdly, the qualities of word pronunciation. They can be expressed thick or thin, soft or hard in performance. Usually, the sound is played with different forms during playback. It is very important for the singer to choose a suitable way to perform the song while understanding the essence of the work, whether it is soft or hard chanting, thick or thin. At the end of the song, it is appropriate to pay special attention to beautiful, beautiful words, correct and clear melody, pure and natural chanting.

Words and melody: As we know, Ashula's performance is based on the balanced interpretation of words and melody, each of them being expressed with a separate approach. Naturally, the musical melody that is created in the complex of sounds has its own meaning. In its place, the word connected to it also expresses an important idea. In fact, since time immemorial the melody has been connected to the word. In this process, the idea of the word became the basis of the melody. And the singer must reveal the hidden content of both factors by singing in voice interpretation, ensuring the unity of melody and words. It should be recognized that its level and importance depend on the interpretation of the work.

Since the educational process is based on the Eastern moral codes, conscientious relations are considered important aspects in the education of students. A pedagogue who has conscientious qualities such as faith, purity of heart, conscious knowledge and practical activity, tries to avoid unfairness, dissatisfaction, and injustice when educating, criticizing or punishing students. In this case, the pedagogue protects the value, honor, and dignity of students as human beings, creates an optimistic and healthy psychological climate in young people. [8; 342-345]

There are a number of musical and literary elements on the basis of the harmony between words and melody, and it is very important for a singer or a poet to know this and interpret these sciences artistically. This process is connected with each performed movement of the singer's interpretation. Starting with one sound, the relationship of sound in all aspects of the movement of the melody is important and of particular importance. That is, it is to show that intervals, intervals and subsequent movements of musical sounds have special meanings in the performance, starting from sounds and syllables, ending with words and sentences. Each movement of the sounds has a specific meaning. The singer brings the work to life by approaching it creatively. So, the formation of the style is born on the ground of this sound, melody and performance interpretation.

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