



## Voice capabilities of the singer and her hygiene rules

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### ARTICLE INFO

**Article history:**

Received January 2022

Received in revised form

15 January 2023

Accepted 25 February 2023

Available online

15 March 2023

**Keywords:**

work,  
music,  
sound,  
sound waves,  
singer,  
voice,  
opportunity,  
hygienic rules,  
analysis of the work,  
timbre,  
method.

### ABSTRACT

This article provides detailed information about the reforms in our country, the attention paid to the art of music, in particular, the development of the art of singing, the singer's voice, sounds, sound waves, and types of sound.

2181-1415/© 2023 in Science LLC.

DOI: <https://doi.org/10.47689/2181-1415-vol4-iss2/S-pp206-210>

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## Xonandaning ovoz imkoniyatlari va uning gigienik qoidalari

**Kalit so'zlar:**

asar,  
musiqa,  
tovush,  
tovush to'liqlari,  
xonanda,  
ovoz,  
imkoniyat,  
gigiyenik qoidalar,  
asar tahlili,  
tembr,  
usul.

### ANNOTATSIYA

Ushbu maqolasa yurtimizdagi islohotlar, musiqa san'atiga berilayotgan e'tibor, xususan, xonandalik san'atining rivojlanishi, xonandaning ovoz imkoniyati, tovushlar, tovush to'liqlari, tovush turlari haqida batafsil ma'lumot berilgan.

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## Голосовые возможности певицы и ее правила гигиены

### АННОТАЦИЯ

**Ключевые слова:**

произведение,  
музыка,  
звук,  
звуковые волны,  
певец,  
голос,  
возможность,  
гигиенические правила,  
анализ произведения,  
тембр,  
метод.

В данной статье дана подробная информация о проводимых в нашей стране реформах, внимании к музыкальному искусству, в частности, о развитии искусства пения, певческого голоса, звуков, звуковых волн, видов звука.

Over the past period, the Republic of Uzbekistan has adopted a number of normative and legal acts on the development of culture and arts [1]. In particular, the Resolution of the President of the Republic of Uzbekistan No. PD-3391 of November 17, 2017 “On measures to further develop the art of the Uzbek national makom”, of May 30, 2019 “On the organization of the activities of the state museum-reserves Sarmishsay”, “Shakhrisabz”, “Termez” and “Kokand” Resolution of the Cabinet of Ministers of the Republic of Uzbekistan No. 443 of April 21 [2], 2020 “On measures to further increase the efficiency of the fine and applied arts” Resolution No. PD-4688 of May 26, 2020 “Culture Decree No. PD-6000 of May 23 [3]. Ensuring the development and prospects of the Republic of Uzbekistan depends on the changes taking place in economic, social, political and cultural spheres, and in order to participate actively in such changes, high-level general and special knowledge, intellectual capacity, broad outlook and skillful use of information communications are required. Based on these requirements, the training of pedagogic personnel is one of the most important tasks of today.

A singer’s ability to perform perfectly depends on his physiological and physical strength. The process that forms the core of the singer’s vocal capabilities is sound. Sound is a physical phenomenon. The source of sound actually depends on the frequency of vibration of an object (for example, a string). As a result of such actions, wave-like vibrations, that is, sound waves, occur in the air. They affect the hearing organ, pass through the auditory nerve fibers to the brain and create a sound sensation.

The sounds that can be heard in nature are endless. They are divided into noisy – natural sounds such as knocking, rustling, humming, and musical – artificial sounds such as the voice of a person singing, sounds of a playing musical instrument, or electronic musical instruments, which developed especially after the second half of the 20th century. Musical sounds are the main tool of musical art and serve to reflect the surrounding reality. They are selected and organized into a specific system during the centuries-old development of musical culture. The basis of the elements of musical expressiveness is the musical sound, which has its own characteristics. These characteristics result from the vibration speed, vibration amplitude, vibration duration, and the number and quality of the components of the vibrating body.

The speed of the vibration depends on the height of the sound. The higher the vibration speed, the higher the pitch, and vice versa, the lower the vibration speed, the lower the pitch. Therefore, sounds are divided into two different groups:

- 1) sounds with clearly defined pitch – musical sounds;
- 2) sounds of uncertain pitch – noisy sounds.

The strength of the vibration movement is expressed in the vibration width (amplitude) and ensures sound hardness (forte-piano sound). The wider is the amplitude of vibrations, the louder is the sound. The duration of the vibration depends on the duration of the sound. The wider the amplitude of the vibrations, the longer the sound will last. The composition of sound source vibrations should be understood as follows. The sound source vibrates simultaneously not only as a whole, but also in its parts. Its overall vibration is considered the primary vibration and produces the best audible sound. This sound is called the main tone. The vibration speed of each section (equal to half, one-third, one-fourth, one-fifth, etc. of the total length of the body) creates a sound corresponding to its length. Such additional sounds are two or three times louder than the main tone. Because the shorter is the length of the sound source, the higher is its vibration speed and the higher is the resulting sound pitch. These additional, component tones are called overtones or harmonics.

The overtones included in the sound create the color of the sound, i.e. the timbre. The timbre emphasizes the individual quality of the sound, its dissimilarity from other sounds. The human voice is capable of perfectly performing musical sounds based on meaning and content, feelings and excitement. The singer's voice has timbre, which is formed by the harmony of sound power, height, hardness and all of them. A vocal singer is a person who is able to influence the listener's heart by using all structural possibilities, aspects, tones, moans and groans of the voice. In order to achieve this voice, a person must have a perfect knowledge of musical information, work tirelessly on his voice, develop his natural talent, constantly take lessons from teachers, share exercises and experiences, take care of his voice and use it wisely.

There are voice types recognized by all nations of the world in terms of vocal singing and they are classified. Voice types and their classification are rarely found in the practice of Uzbek singing. They have been called differently by the population in the vernacular based on the singer's vocal ability and performance qualities. For example: "Stick voice", "David's voice", "Strong voice", "Sick voice", "Funny voice", "Hoarse voice", "Strange voice", "Noisy voice", "Scream voice", "Screaming voice", "Mourning voice", "Painful voice", "Ringing voice", "Nice voice" and so on.

The singer's voice is not only audible, but also the performance range, the melodiousness of the voice, the correctness of the pronunciation, the rhythmicity, pleasing to the listener, the fullness of the content and essence of the utterance, the timbre, the ability to sing in high rangess is characterized. Voice is divided into low and high registers from the point of view of being low and high. Usually, the concept of register is part of the voice range.

According to the technique of using the voices of the singers in the performance of traditional singing, musicologists divide them into 3 types. That is, "Binnigi", "Guligi" (throat) and "Ishkami" (korin) [4] and each method is given a separate scientific and theoretical definition. It is known that in singing, the way (method) of speech is formed as a result of the interdependence of voice, breathing, and sound production apparatuses and their use in harmony with each other.

Binnigi is an artificial style of performance in which the voices merge and the voice is mainly directed towards the nose. Singers of this style are rare. Because such performers are not accepted by the audience.

Guligi is a style of speech that is widespread in all oases of Uzbekistan. During the performance, the singer puts force on the throat and interprets it with difficulty.

Ishkami is the most pleasant and high-quality performance style that is widespread and highly valued in the singing art of the peoples of Central Asia. Performers of this category are the owners of voices with a deep breath, strong timbre, a wide range, who can sing the middle climax and climax of the saying with high skill, and who can perform the text of the saying clearly and easily.

As in the performance of vocal art of the peoples of the world, in the Uzbek singing art, there is a practice of creating artificial sound “faltset” in the technique of using the voice, and they are widely used in singing performance. A falsetto is a deliberately fake voice [5]. However, in practice, it is possible to see this false voice combined with the original voice. It is observed that falsetto is used in various forms in Uzbek classical singing. To be more frank, falsetto is a performance style that is not characteristic of Uzbek singing, and this style was not accepted by Uzbek experts and listeners.

A falsetto is an artificial sound that usually comes from the singer’s natural vocal capabilities. This method is widely used in Western music culture and vocal performance. We observe that this method, which is used in a certain part of the work in the performance of European vocal singers, is widely found in the traditional singing creativity of the oases of Uzbekistan, especially Khorezm and Fergana-Tashkent. During performance, falsetto appears in different forms. Usually, most singers partially resort to this method, performing the climax of the piece using the falsetto method. The “faltset” method is widely used in Uzbek music performance, especially in the practice of performing musical samples (maqams) [6].

Some singers cannot play the high parts of the song, the highest notes in a natural voice, and in such cases they use the falsetto voice. When using the falsetto performance method, the singer should skillfully use an artificial voice instead of a natural voice on the basis of extensive experience, so that the listener should not notice the difference in the high or low pitch of the two.

Singer’s voice hygiene.

Voice is present in every living being, but the voice of singing or singing is considered to be the voice that God has given in nature. Therefore, it is recommended to take care of it, maintain it regularly, and use it wisely. The health of a singer’s voice and its prevention of disease depend on vocal hygiene. Including, first of all, the singer should protect the vocal cords from getting sick and trying too hard, from straining the throat and speaking loudly, singing loudly, singing in comfortable tones based on the voice possibilities, tessitura – singing for a long time, playing without stopping in the climax and others. such conditions can cause voice disorders. In order to prevent this, the singer must always regularly conduct voice tuning exercises, spend a lot of time practicing in low and high voice tessitura, and not to memorize singing [7]. It is especially appropriate to warm up the voice after certain exercises. Drinking cold water with a hot voice or drinking extremely hot water, singing in cold weather also causes damage to the vocal cords.

Another common defect in the practice of vocal singing is using the vocal chords more than necessary or straining the voice by singing more than necessary without pauses. In such cases, it is recommended to consult a specialist in the treatment of vocal cords, a phonologist. It is recommended that a vocal singer should always practice and sing to protect his voice from heat and cold and various diseases. It is forbidden to drink various thirst-quenching drinks, especially after exercise and singing.

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