

## Singer Style

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**Abstract:** in this article, phrases from the basics of singing, the origin of this style of singing and what affects them, the development of their voices and the necessary foundations for singers are analyzed in writing based on written sources.

**Keywords:** singer, Marcia, national, song, lapar, yalla, vocal, work, Voice, melody, music.

The penetration of the art of singing into Uzbekistan, the Uzbek people have been expressing their joy and pain through songs and melodies for thousands of years. The love of singing music has always existed in the heart of the people of Uzbekistan. With its roots, all the variety of genres of music heritage culture, which goes back to ancient times, as well as rich pictorial means, are still playing in our days. It combines professional music in the oral tradition, which includes folk art, that is, original folklore, as well as singing and instrumental works (including cyclical status and other genres) developed in terms of melody structure. An important place is also occupied by Epic works-epics in heroic and heroic – lyrical content. Musical genres associated with Uzbek instruments and musical practices, styles of musical performance are also characterized by exceptional variety and richness. The musical architecture of the Uzbek people consists of two major directions: 1-folk songs and instrumental melodies, 2-oral professional heritage. Uzbek musical folklore, like any folk art, is embodied as an expression of the opinion, dreams, their marriage and morality, the struggle for national liberation of workers. This is how the theme of Uzbek folk music is presented, the richness of genres and the variety of its place in life. The genres of Uzbek idiom and instrumental music form two groups in accordance with the task they perform and the place they occupy in everyday life.

1. Idioms and instrumental melodies conditioned by a specific situation and event, ceremony. These are family ritual songs, labor songs, Allas, etc., as well as instrumental melodies performed in rituals such as various solemnities, performances.
2. Idioms and instrumental melodies performed at any time and under any circumstances, that is, everywhere.

They include traditional musical folk genres of the Uzbek people-national, singing, lapar, yalla and singing, as well as instrumental plays of a similar type to them. Each group has its own characteristic signs. For example, the first group whose execution requires a certain period of time or circumstances is characterized by the fact that the genres of utterance relate the subject to a certain or other situation specific to them and practically do not deviate from it. In the world of music sounds, a huge place is given to his voice. The voice is the first music melody, through which he began to express his feelings. Man called all the sounds that come out through the sound apparatus – sound. A voice-over is a singing, without it. A person can scream, entangle, resemble different sounds. No matter what type of sound is the sound of a human voice or the sound of a musical sound, it can be studied. It studies sound behavior-the science of acoustics: in the science of acoustics, sound is understood as the result of vibration. A person speaks and sings in air environment, so the sound of the sound is the vibration of these air pieces is its waveform amplification and decline. In music, waves, a sound dressing function is performed by a body: a cord, a pinched lip. When a person is speaking, his voice does not just go out in the direction of the air, but spreads, creating a vibration in both the internal

organs and the head and chest. The source of human voice is the sound curtains, as a result of their movement, vibration is formed, and the sound is played. The waves that form in the hiccup spread in all directions: to the skins around the hiccup, up and down by air. So the sound partially goes out. As mentioned, the waves spread stronger and weaker (in a solid environment). Inside, the outgoing air wave does not merge with the outside air, but the vibration remains. The paper floating in the water can be lifted and lowered by the wave, but it does not float by the wave, but only vibrates. Air thus acts as a conductor of sound waves, and sound acts independently of its direction.[2]

The form structure "Yor-yor" is in the aspect of a two-part and consists of three completed melody structures that cover each poetic stanza in its own way. Such a structure of narrow-band tunes with a certain meter-rhythmic arrangement based on different tones is also characteristic of most local variants of "Yor-yor" (in Tashkent, Andijan, Chimkent, etc.).

"Lamentations and assemblies" consist of the artistic development of a particular meter-rhythmically unregulated melodic structure. As in all fiction, the use of certain stacked tones here, characteristic methods of recitation become a determining factor in the performer's own mood and possibility.

"Gathering-annihilation" although a certain meter-rhythmic freedom is allowed, has a busy systematic melody, the tone of which is returned almost unchanged. In these, artistry is preserved only in the fact poetic text, and melodies are based on intonational and rhythmic changes of the main melodic structures.

"Lamentations" are characterized by a relatively regulated meter-rhythmically and a specific style of performance. Unison choir (male or female group) will join the solo in them. These lamentations, called "Sadr" or "Jahronism", are associated with the ritual and are usually performed before the withdrawal of the body of the deceased.

"Terma" is characterized by a narrow range, small shape and a certain degree of recitativeness of its own melody. The text of the Termas is diverse in content and often consists of yeti-eight-syllable verses of finger weight. And in the developed-shaped Thermae performed by the Bakhshis, we see almost multi-syllable verses.

"Song" as a genre consists of a small-range melody, covering the four of the finger-weight literary mat. A complete melodic structure will be adapted to each poetic stanza. The song is one of the very common genres and stands out for its variety of content, versatility. For song melodies, the fluency and accuracy of the rhythm are decisive.

Due to the fact that the dance club "Lapar" has a melody, most often the game is performed with dance. Its text is composed of romantic-lyrical, didactic, humoristic, humorous poems. LAPAR is usually performed by two singers in the form of a dialogue.

In the genre of "Yalla", the human choir is of particular importance. Usually yalla is also performed in dance accompaniment and it is of two types. The melody of the first is a relatively narrow range, with each band in the poem and its play being sung by a solo yallachi, while naqorat is sung by unison say.[1]

Raising the voice of the singer is considered a long-term and time-consuming work. Technical skills in the singer go to the formation after artistry. A singer who does not have enough technical skills cannot reach a creative goal. The singer can reveal the mood of his work, which he performs in the sound of his instrument. A strong decisive role is played by the intonation coloring of the voice. It requires that there is always a search in the acquisition of musical images of the work being performed. Inner feeling in the study of music and singing skills creative upsurge will aspiration of the student good mood are the main aspects of confidence and the right direction towards the goal.[3]

The style of singing is distinguished by the way of playing vocal musical works, the methods of producing and using the voice of the singer, the tone of the voice, the breadth, scale, strength, slang and other qualities. In European professional vocal art, the sound is used as the output from the chest, palate. In Uzbek and Tajik traditional singing, there are methods of binigi (voice expelled from dimog), guligi (voice expelled from the throat), ishkami (voice formed by means of the abdominal diaphragm of the chest). Main singing styles: chanting style, in which wide, fluent melodiousness – Cantilena occupies the main place; declamation style – close to speech intonation (recitative); coloratural style, in which singing will be close in character to the performance of the melody in the tune, and the connection of the singer with the text will be somewhat lost. These were the main styles of singing. As we can see, the style of singing has its own complexity, professionalism and skillful voice.[4]

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