

## SPECIFIC ASPECTS OF STUDENTS ' SINGING SKILLS DURING ADOLESCENCE

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### ANNOTATION

The article discusses how to organize the singing process of teenage schoolchildren in the period of mutation, the development of students ' singing skills, and the work that must be done to properly educate the voice of students.

**Keywords:** mutation, falset, adolescence, singing skills, timbre of the voice, singing in tension, work of the sound apparatus and breathing.

### АННОТАЦИЯ

В статье рассказывается, как организовать певческий процесс школьников-подростков в период мутации, что необходимо сделать для развития певческих способностей учащихся и правильной тренировки голоса учащихся.

**Ключевые слова:** мутация, фальцет, подростковый возраст, певческие навыки, тембр голоса, напряженное пение, работа голосового аппарата и дыхание.

Under the leadership of the president of the Republic of Uzbekistan Shavkat Miromonovich Mirziyoyev, we, teachers have a special place in ensuring full and truthful delivery to the population of the country of the essence of the socio-economic, spiritual-cultural and other reforms carried out in our country, as well as a strong policy on the path of raising the Dear President, we are passionate about the education of young people who are the future of the motherland and we need to make fundamental turns in the field of public education, as in all spheres, to give our children of the people the most effective methods of language and quality education.

It is known that the upbringing of the younger generation is a very painstaking work, especially since the upbringing of the adolescent period has its own characteristics. Both among the people and among specialists engaged in the upbringing of a child, this period is considered as a "complex stage", "difficult age", even the "most dangerous stage".

The rukhshunos consider this period as one of the main stages of personality formation. In particular, the famous German psychologist and philosopher E. In the cultural and psychological concept of adolescent age, the syraner distinguished the existence of three types of development, which consist of:

The first type is a sharply crisis, intense, and the teenager perceives his second birth, a new "I" arises in okibat.

The second type-in the adult fantasy of a teenager, pressure, calmness, continuity are felt, chukur and serious changes in his personality do not occur.

The third type is such a stage of development that a teenager, having tenaciously overcome his inner experiences and crisis

The adolescence period lasts from 12-13 to 16-18 years. This period falls on schoolchildren in grades 6-9.

It is known to us that at this age, a mutation takes place in adolescents.

Mutation means Latin "mutatio" - change. When a teacher works with children, it is necessary to take into account their physiological and psychological characteristics, depending on their age. In the organism of boys and girls, at the age of 12-14, sometimes even later, large changes begin to occur. The heart begins to expand, the muscles begin to strengthen, there are changes in the tone of the voice (especially in boys). In boys, the larynx grows rapidly, the vocal cords become longer, the voice begins to decrease and switch to small octava sounds.

The period of sexual recovery (being rasta) begins in boys 1-2 years later than in girls. This period is also called the mutation period. In the first, second and third grades, the sound of boys is practically no different from the sound of girls with its strength, timbre and diapause. But from 12-15 to 15-16 years old, there are sharp changes in the voice of boys. In girls, the mutation period passes much lighter than in boys.

During this period, the children's voice does not have the strength to sing excessively. A music teacher is required to focus on each child's voice and treat it with care. In some mites, the mutation period is difficult. It should be borne in mind that it is necessary to keep the students from singing, or the reader should sing falset

Fal'tset-Italian means "falso" - saqta. When singing with Fal'tset, a high resonator is used. The curtains of the sound are barely jagged, the sound is weak, the tone radiates without timbre paints.

The work is told with a FAL'tset (specifically at the tenor party) until the loud sounds in the work under study are mastered. In this method, the sound is not exhausted.

Singing during the mutation period strictly complied with the rules of qonin-qulda kuytlash is suitable for the purpose. Especially teenagers should avoid singing by straining their voice

Singing in tension is not just saying hard, but using the sound apparatus with excessive activity. As a result of intensive singing, the timbre is gradually turned off, the vibrato breaks, and the sound begins to vibrate strongly. It will be very difficult to fix it. It is possible to achieve some result only when you clearly understand the harm of accelerated slang. It is necessary to understand that strength and hard singing are not the same concept. Despite the fact that the strained sound is used by the reader with great effort, the timbre goes away and becomes noticeably less flight. Changing the repertoire is considered the best tool, and this is due to the student's transition to the execution of fast works that require some calm or elasticity and elegance. It is not proposed to recommend works that induce the feeling to say lamenting, harsh (shouting). The best means of fighting intensity is to work on fluency. It relieves the hearing aid from excessive tension. The nasal sound is due to the fall of the soft palate when singing and the sound freely interacts with the nasal-folk.

In such cases, the reader should focus his attention on raising the soft palate.

The basis of music madaniayti faninig is to sing in chorus. Preparing the choir to sing definitely it is worthwhile to start with voice tuning exercises.

For the period of mutation, the teacher should choose exercises for sound adjustment, in which the tessitura is comfortable for students, and the interval intervals are not wide

For example;





In the process of singing songs, the teacher of the science of music madaniyati will have to choose a piece in which students will be comfortable with tessitura, or skillfully transpose the given works.

For example: if we take the works of the music textbook of the VI class: the sound of the culminating sol will go to the sound of re, if the acquirer, given in the tone of the G-dur of the national anthem of the Republic of Uzbekistan, sings this work in the tone of a-dur. This will prevent the reader from straining his voice.

Or the song "O, nozanin" with the folk song Muqimi Gazali was given in the tone of Re minor. The highest range of the work is the Fa 2-octave sound, which makes the pitch for the sound of students in the mutation period. Taking into account that when the song is transposed to the tone of Si minor, the culminating sound goes to the sound of re.

Kambar Ota poem in the textbook, with the music of Muhammad Otajonov "Uzbekistan-Momajon", S. Barnoyev poem, H. Rahimov's music "devotion to the land", P. Believer poem, N. Norhojayev's music "youth is your flight", H. Thank you poem, N. Norhojayev's music "let me circle from Uzbek", T. Mullaboyev poem, D. The music of Omonullayeva tessitura of the songs" our child of Turkestan " is convenient, so transposition them

Hence, the main task of the teacher of the science of music culture in the period of mutation of adolescence is as follows:

- Carefully maintain the natural nature of children's voices, light and bright ringing,
- Strengthening the sound apparatus,
- Formation of breathing skills in singing,
- Expand the sound range,
- To instill different singing skills.

It is necessary to teach students to observe the hygiene of the voice during adolescence and to be careful with their voice, to ventilate the sound, to exhaust the sound curtains, to understand that it is impossible to shout hard.

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