

## VOICE CONTROL AND VOICE EDUCATION

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**Abstract.** *This article discusses voice training and performing arts, as well as voice exercises.*

**Keywords:** *in performing arts, vocal, voice, melody, exercise.*

## УПРАВЛЕНИЕ ГОЛОСОМ И ГОЛОСОВОЕ ОБРАЗОВАНИЕ

**Аннотация.** *В этой статье обсуждается голосовое обучение и исполнительское искусство, а также голосовые упражнения.*

**Ключевые слова:** *в исполнительском искусстве, вокал, голос, мелодия, упражнение.*

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The main goal of voice training in performing arts is to improve the mobility and expressiveness of the melody. The artist's voice should be clearer, more sonorous, more beautiful, while preserving all the expressiveness of natural speech. Regardless of the form of performance, whether it is on the stage of a professional theater, in theatrical performances in large venues, the organizer of these works - the director: a) work on the activity of his own voice and speech organs and hearing; b) thoroughly study the methods of working on all sections of speech and stage speech, and ultimately be able to guide their performers.

For example, if we talk about the methods of working on voice exercises, then without denying the development of the voice when practicing the voice with an instrument (on the basis of an instrument), exercises without an instrument are considered the main exercises. When reading poetic texts, by practicing by raising or lowering the tone of the voice, increasing or decreasing the strength of the sound, a brighter and more expressive quality is achieved, unlike ordinary live conversational speech. The ability to consciously use the voice, to turn it in the right direction at any time, that is, to make the voice elastic, gives brilliance to speech.

As K.S. Stanislavsky said, "you must not only enjoy the speech yourself... but also pour it into the listener's ear without making them feel the words and tones." This, in turn, requires the performer to know well the possibilities of his voice, to study its range, its virtues and shortcomings. The range of volume and strength within a certain norm is called register.

The human voice source is divided into three main registers according to its volume, location and level: 1. Lower (chest) register.

2. Middle (face) register.

3. Upper (head) register.

I. The chest register differs from other registers in that it expands the volume of the voice, gives it full and reliable overtones, and is the main source of voice amplification. Usually, in this register, the vocal cords are relaxed or expanded to the maximum extent, as a result of which the larynx also expands. The voice thickens and leads to the so-called bass, baritone in men, and contralto, mezzo-soprano in women. In the lower register, the chest, spine and shoulder blades serve as reflectors. The sound stream that returns from them develops in the chest cavity and acquires a variety of colors and pleasant tones. The chest register is the richest and most colorful source of sound and also participates in the transition to other registers.

II. The middle (face) register differs from the chest register in its resonance to the voice. While the chest register strengthens and enriches the vocal cords, the middle register gives them strength. The middle register originally appears in the structure of the chest register and is absorbed into the structure of the head register. This register, which is the most resonant and convenient, is used more often in everyday life. When the air flow exhaled from the lungs vibrates the vocal cords as needed, the reflexes are reflected in the teeth, jaw, palate, nasal concha, and are formed in the oral cavity (according to its size and movement).

III. The reflexes of the head (upper) register are used less often than the previous registers, both in nature and on stage, with the nasal bones and, mainly, the skull. So, the reflexes play a very large and necessary role in the formation of the voice, its color and pitch. Since the voice has no power and color without reflexes, the main thing that a novice artist can do with the voice is to direct it to the reflexes and, if any, to get rid of the defect of "throbbing". It is strictly forbidden to proceed to voice exercises without establishing breathing, because, firstly, exercises without a solid breathing base lead to strain, and secondly, the air taken in too often is taken only to the upper part of the lungs, weakening the activity of the lower parts, and health deteriorates. Therefore, a long breath taken without straining is one of the factors in establishing the voice correctly.

Proper breathing technique

Breathing can make the voice pleasant, give it unexpected volume and timbre, but only vocalists, orators and professional actors know about this. Others prefer to increase the volume of the voice due to the tension of the ligaments, and this leads to the formation of an unpleasant "flat"

sound, and there is a high risk of losing it for a while. And a voice that relies on breathing is difficult to "cut off".

Proper breathing techniques may include:

Gathering air. Inhale through the nose, trying to fill the lungs in the abdomen and upper back with it. The abdomen should expand, while the height of the shoulders should not change.

This type of breathing is called "diaphragmatic" and involves more of the diaphragm and lower rib muscles.

Exhalation of air. The breath should be exhaled with a wide throat, as if trying to warm the hands with it.

Correct position of the larynx during sound production. The larynx should be lowered to the level it occupies during a deep yawn. Feel its position with your hand during a yawn, then determine how high it rises.

The essence of the technique is that sound is produced due to the vibration of the vocal cords, and the air flow gives it height. Thus, the load on the vocal cords is reduced and the risk of their damage due to shouting or loud conversation is sharply reduced, and the voice becomes high and powerful.

Use natural resonators

A resonator is a natural cavity of the body, into which sound, when it enters, is reflected from its walls and amplified. The main resonators are located in the area from the upper abdomen to the top of the head, and they are divided into upper and lower parts. Chest resonators are used for low voices, and head resonators are used for high voices.

To understand how this works, try the following exercise:

Breathe in, filling your lungs.

Put your lips together, lower your lower jaw as low as possible, and make the sound "mmm."

Make a fist with your right hand and start gently tapping your chest to create a vibration.

Try to direct the sound to where the vibration is felt.

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