

## THE CONCEPT OF SINGING IN A MASK

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**Abstract.** In this article, the concept of mask performance in vocal art is explained about the correct placement of the voice and information about it.

**Gilt words:** vocals, art, mask, performance, sound, breath.

### КОНЦЕПЦИЯ ПЕНИЯ В МАСКЕ

**Аннотация.** В этой статье объясняется концепция исполнения в маске в вокальном искусстве, правильная постановка голоса и информация о ней.

**Позолоченные слова:** вокал, искусство, маска, исполнение, звук, дыхание.

The term "vocal" literally means "mask" - from Italian "Maschera" (maschera). The sound of the performer's voice is related to the nasal cavity and adjacent nasal cavities. The concept of the mask is located on the upper part of the face.

The concept of performance in the mask - it is self-evident in the performance that 1 makes the performance sound higher by fully using the upper resonators. As pedagogue Vitta said: "The correct placement of the sound is to direct the sound to the mask and hold it (keeping it at the root of the upper teeth). The sound on the mask should be so clearly visible that your upper teeth can hear it. it is necessary to be able to feel how it hits the root as if it were a sight. The further the pivot point is pushed in, the clearer the sound is heard, which makes the sound deeper and creates conditions for the sound to stay in the throat. The question arises: how to push this point of attack to the root of the upper incisors? A simple problem can help solve this. Open your mouth and insert your index finger deep into it, palm down.

Pressing the finger on the upper palate with the tip of the tongue, inhale and begin to exhale slowly, like the light of a lantern gathered into a knot. The index finger is pressed against the palate, and it feels the heat of the air flow coming out like a gun scale, the hottest part of the fingers is the point of attack of exhalation, and the sound wave flow also touches this place during performance. It is possible to achieve this by gradually concentrating on one place, it is not difficult to realize that the point has moved to the root of the upper teeth. From this it can be concluded that it is necessary to check these feelings with sound: listen carefully to your voice, look for purity, clarity: in addition, listen to your feelings and remember them. The 20th century French scientist R. Yussion identified this problem: "Three parts of the face have a reflex connection with the nervous organs, the part of the nasal cavity and its adjacent cavities, and the vocal muscles." The correct transmission of this sound (air flow) stimulates the facial nerve, raises the tone of the vocal muscles that transmit it to the dome of the palate, and enhances the clarity, sonority, and timbre of the voice.

Ancient Italian pedagogues recommend the following exercises to feel the "Concept of performance in a mask" "Say the sounds "M-N-V" in a comfortable tone, make a shrill sound, and feel the freedom in the lips and upper teeth, in the wide throat." If the root of the tongue is tense, we can raise it, then these feelings will not end. These exercises are first performed with an open sound "N-N-N-N", and then with a closed sound "M-M-M-M". These exercises help to get rid of

sore throat, so they are included in the routine. "N-N-N-N" and "M-M-M-M" in the movement of the sound under the name of "nuirash", the exercises of the "marash" principle will help in this.

Pronounce the letters: "MA-M1-MO- MU" by attracting the sound "M" in the mask (upper lip tickling and upper teeth root zone) without changing the feeling of the next vowel sound, and the flow of the sound and its strength g There should not be any tension in the throat while directing the throat.

The work is very comfortable and begins with a vowel sound, of course, since all the Italian vocalists live in a lower environment and a hot climate, the influence of Im niashks is obvious. Because the sun and the sea exist in this environment, it is self-evident that a person is freed from constriction. In our cold, wet, ever-changing environment, all human emotions are different. The actors of the theater "LA SCALA", who were guests at our place, wondered how vocalists live and perform here, because the atmosphere here is warm and causes heavy contractions. Our beginner performers often suffer from laryngeal tightness, to counter this the raised shoulders must be very dexterous, and exercises and training should not reinforce these deficiencies. About this dangerous phenomenon, M.E. Dones Geysor says: "It is necessary to be very careful when making the marash, it is necessary not to engage in it, because it causes the soft palate to rise incorrectly, that is, it causes the causes. Kalla calls the sensation of the head resonator, the sensation of blood. This ensures that the sound is collected, that it is in a high position." We were talking about the mask (head resonators), who sends the air flow to where to create the sound?

How is it sent? A sound attack is the sending of a breath at the start of a sound. The breath is sent in narrow streams, like an injection, towards the upper jaws (to the roots of the upper teeth).

Physiologists say that "sound attack is the manner and speed at which the respiratory tract moves from the breathing position to the sounding position. The timing and degree of vocal cord short circuit is released. "The attack has a great effect on the time of sound generation." In order to have the right attack, pedagogue M. Petrenko recommended to use NASATO (Italian glass - piece, piece) exercises. The following exercises will help beginners: Using the root of the upper teeth, it is necessary to say very sharply: "A-A- A-A" or "U-U-U-U". You should speak in a comfortable tone, you should feel like you are piercing yourself with this sound with a needle. In the upper dome, it is necessary to say: "DE-DE-DE" or "DU-DU-DU" through teeth. To feel this dome, it is necessary to remember about the flowers and hot potatoes (these exercises were given earlier.). The mouth should be very wide and beautiful. Analogy to the sound of the kakku bird:

To "Ku-ku" you need to play on a very high note. To use this feeling in performance, you need the help of that vowel in the one note that you were comfortable with in the previous exercises.

To play a third, one note is LEGATO (longer) and the second is STACCATO (not too long, not broken up), breathing slowly before each third. Pedagogical vocal practice uses soft and hard attack, which helps students to determine their abilities individually. Then, if the sound transmission is dead (fading and flickering), it's time to use a hard attack to activate the sound links for some time. On the other hand, if the pitch is tight and the throaty sound is tight, then a soft attack is useful. But it is necessary to be very clever, that is, this method of sound transmission should not create entrances in sound organization. Directly sending the breath to a higher position, this is called an attack stab, and causes the head resonators to resonate.

The vocal cords belong to the tuning fork. The same thing happens with the voice, in which the tuning fork is considered to be the head and neck resonators, and it is only necessary to learn to turn them on and tune them. , ensures that the sound should be in active Inijum, with the soft palate raised. As Lamperti says, the palate should look like a sail blown by the wind. Educator Dones Geyser advises: "In some cases, touch the small tongue with your fingers and feel how the soft palate and tongue are lifted. In the vocal literature, this is called yawning, vocal yawning, and yawning.

E. Caruso says to the performer: "It is useful to practice opening the throat while standing in front of the mirror and trying to see the palate, just like when we are trying to show our throat to a doctor." Here is what A.G. Menabeni writes about esnov: "In the correct organization of the performance sound, the soft palate completely separates the larynx from the larynx, that is, in the raised position, it is close to the csnov. It is prepared during slow breathing and has a great influence on the organization of the performance sound. In it, the larynx cavity expands, its resonator capabilities increase, and the sound power increases. In this case, the palate is elevated and creates the conditions for the correct formation of the sound of the soft larynx, its circumference and high position ensure that the roots of the tongue fall down during relaxation, while the larynx hangs down, and the sublingual bone is in the same position. ladi Therefore, flexibility appears as a methodical problem. When the larynx descends freely, the elastic tension of the soft palate creates the desired tone of the diaphragm through the nerves. It also affects the tension of the vocal folds, which is necessary for the formation of a mixed register." start breathing, it is necessary to align the mouth and throat in a semi-open position. If there is no upper support on the hard palate, then the sound is smooth, fast, open, pure. This sound is used in folk performance. If the sound is reflected on the soft palate, it will be ragged, metallic, dim, and nasal.

It should not be allowed to direct the sound to the nose. Because in this case it becomes simple and disgusting. Exercise: if the presenter has a nasal sound, force him to pinch his nose with his fingers during the performance, that is, let him know that he has this defect. It does not harm the exhalation, because the exhalation is done through the nose.

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