

Vocal - Technical Hygiene of Voices of State Singers

Izzat Batirovich Matyakubov¹

¹ Doctor, Associate Professor, Ataturk University, State Conservatory of Turkish Music

Abstract:

Uzbek classical music is revered as an art form that has been formed since ancient times, polished over the years and acquired originality. Performing these works of art comes with its own responsibilities. Statuses, in particular, are examples of high art, and their execution also requires great responsibility. A strong and attractive voice is necessary along with high professionalism to perform maqam works in maqam singing. Singers who have reached such a level should take care of their voice. It is important to know and follow certain rules to protect your voice. This article presents the rules of vocal-technical hygiene, which are necessary for all representatives of the profession related to the voice, as an example of status singers.

Keywords: voice, voice hygiene, vocal - technical hygiene, singer, status singer.

Status singing is complex and difficult, and mastering this profession requires long years of work. A singing voice also develops and matures over the years until it becomes professional. It is important to preserve the professionalism, beauty, and youth of the voice that has been achieved for many years and how much work has been spent. This also requires specific knowledge and practice from the singer.

In fact, as the years pass, as a person grows older, there are natural physiological changes in the voice that are age-appropriate. That is, there are changes in the voice, such as hoarseness, dullness, rapid tiring of the voice, changes in tonality, and the formation of additional sounds in the process of speaking. These changes are medically called presbyphonia [1, 18].

In most cases, the first signs of the changes listed above are 47 - It starts to be expected around the age of 50, but in most cases it is ignored. At the age of 60, these signs become stronger and more noticeable. This is observed due to age-related changes in the voice producing organs. If a person lived in unfavorable environmental conditions throughout his life, suffered from severe diseases of

the upper respiratory tract and left traces, deformations were observed in the neck area of the spine, and genetic predisposition. If so, the development factors of presbyphonia are listed.

Today, science shows the possibility to prevent these changes in the practice of maqam singing, to preserve the possibilities, charm and beauty of the perfected voice even after 50-60 years of age. It is important to follow these instructions for young artists who are active in status singing today. Because it is not a secret to anyone that the voice is damaged and irreparably damaged even at a young age. As they say, "You have knowledge - you are armed", below are important rules of vocal and technical hygiene that are necessary for all status singers, as well as artists engaged in singing in other directions:

1. First of all, it is impossible to sing while being a patient. Sometimes there are those who think "you can sing in any situation..." or "even if I have a cold, I can use my voice in the right scenes...". But unfortunately, this is very wrong. Because singing in a sick state does not bring any benefit, on the contrary, it can only cause harm and make the vocal apparatus sick. Of course, there are singers who can sing when they are sick, it cannot be denied. However, it should not be forgotten that when singing in a sick state, the singer's organism adapts to produce sound from the diseased vocal apparatus. This adaptation develops to such an extent that the vocal apparatus returns to normal by the time the singer recovers. As the body gets used to producing sound from the diseased vocal tract, the sound output from the normal vocal tract changes. The naturalness and originality of the voice is lost.
2. Excessive singing from habits that seriously damage the health of the vocal apparatus, that is, singing so much that it causes the voice to become tired and strained. It cannot be said that a singer should not sing for more than a minute. It's just that the load given to the sound apparatus should correspond to its state of readiness. [2, 16] This situation often occurs during learning or performing complex works. It should be remembered not to tire the voice apparatus and to stop early. Normal use of the voice is considered a guarantee of a long and fulfilling singing career. Therefore, singing time should be combined with rest.
3. In order for the voice of maqam singers to be full of strength, training should be conducted systematically. In this case, more attention should be paid to the techniques of using sound, to work on complex parts of the work. In this regard, we can use the method used by our teachers since ancient times. It is known that in our country there was no concept of a stage before, only hafizs served in processions and weddings. A singer came to the circle and sang songs. He did not go to the circle for one song, usually he sang at least 5-6 songs. Warming up their voices starting from the lower curtains, they first carefully went to the upper curtains, and after adjusting their voices, they engaged in the performance of the songs with the drum and inspiration. They didn't take special training to adjust their voice . [3,3]
4. In order for the voice apparatus to work well and flawlessly, it is necessary to perform singing exercises every day. That is, it is necessary to sing and train the muscles of the respiratory system. These exercises can be done without singing. First of all, respiratory muscles are trained using breathing exercises. Then the muscles of the jaw apparatus are trained so that they can actively participate in the singing process. Special exercises are also used for this. [4, 42]
5. The singer should choose a repertoire based on his voice capabilities . The human voice is not always able to play all status works. For example, some work does not suit the singer's voice, that is, it is heavy. However, attempts to enforce it will follow. Or a singer with a lyrical voice wants to perform a piece with a dramatic voice. This is very dangerous, and in such a situation, the singer's voice loses its lightness and flexibility.
6. It is very important for the status singer to follow the routine. His agenda is very different from everyone else's. In fact, it is common practice to wake up, eat, go to work, and go to sleep at the same time. But it is impossible for singers to follow such an arrangement. Therefore, a singer

should make a separate individual agenda and follow it every day , taking into account his activities, concerts, presentations, participation in various projects, the state of his body, and the level of health. the time of three things should always be the same, that is, the time of waking up, eating and sleeping.

7. Diet is the most important thing for a singer. He should not eat in large quantities. The idea that you will have a strong voice if you eat well is completely wrong. On the contrary, according to the observations, it has been observed many times that the hearing of the voice is relatively poor when eating more food. Due to the accumulation of fatty tissues around it , the diaphragm begins to compress, breathing becomes difficult, and as a result, the process of singing becomes difficult. Therefore, it is very important to eat in moderation and stick to it, especially for status singers. Because maqam works are mainly complex and large in performance, they require more strength and endurance from the singer. In addition, it is necessary to pay attention to what time to eat. That is, it is necessary to eat one hour before the start of voice work, training, and singing. It is impossible to eat or even drink water immediately after the singing process is over. It should be at least 30-40 minutes, preferably an hour. A maqam singer should also pay attention to the products he consumes. Spicy, salty foods, very hot, very cold food or drinks are not recommended. Because such products tickle the mucous membranes of the mouth, throat, and larynx, and can even damage them. In addition, it does not allow the vocal cords to function normally.
8. If the singer has not sung for a long time for certain reasons, then it is not appropriate to suddenly strain the voice apparatus. In such a situation , it is important to be careful when the singer's voice feels fresh , it seems easy to sing, and the voice sounds resonant. With the help of simple exercises, it is necessary to bring the vocal apparatus into working condition by singing simpler, less intense pieces at first. Otherwise, i.e., starting to sing high-pitched, large and complex works at once can cause damage to the vocal chords.
9. It is very important to pay attention to the mental state of the singer. Being mentally unprepared to perform a piece can also lead to forced use of the vocal apparatus and resulting damage. Therefore, the mental state of the piece that is intended to be performed on a large stage should match the mental state of the singer as much as possible. [6,57]
10. The day of going to the big stage or concert, events should be approached with special attention. On this day, it is very important to refrain from heavy physical work, to be free from running and running due to various worries. Otherwise, the energy needed during the performance of the work in the evening will be spent during the day. At the same time, it is not good to be "disconnected from life" without doing anything. This condition can cause loosening. It is best that the singer is busy with activities that will help him to be full of strength, energy, stamina and freshness before the event. For example, it is recommended to take a leisurely walk in the fresh air, eat light meals (in smaller quantities) made of products rich in vitamins, minerals and proteins, eat salads and drink natural, clean juices [7,92] .
11. Many singers get nervous before going on stage, especially young singers. This causes various problems at runtime. The reason is that muscles contract during excitement. Contraction is especially observed in respiratory muscles. Therefore, if you feel nervous before going on stage, you should use the following exercise.
 - Slowly, we begin to take deep breaths. The breath should be taken so deeply that it should feel as if it will "burst" if you take a little more breath now. At this point, the breath is held as long as possible. The longer he can hold on, the better. Because at this time the muscles contracted due to excitement slowly relax. You should try to feel this state as much as possible. Then exhale slowly and quietly. [8,37] If necessary, this exercise can be repeated 2-4 times (1-2 minutes apart).

12. All singers need constant self-control during singing and rehearsals. That is, it can be done by hearing one's own voice, by identifying changes that occur during the singing process, and non-permanent sensations. [9,17] External control is also important. That is, supervision of a qualified specialist through hearing. They can be the singer's teacher, musical director, colleague, etc.
13. Periodically (every 6 months, every 3 months if necessary) being under the supervision of an otorhinolaryngologist, phoniatriest, and receiving special treatments without delay, if necessary, are among the vocal and technical hygiene of the singer's voice. You should always see a doctor whenever possible. It is not recommended to see another doctor every time. Because the doctor who receives the singer regularly conducts clinical supervision, records the dynamics of changes in the singer's vocal apparatus, determines positive or negative changes in time, prescribes treatment and procedures accordingly. Every time you go to see different doctors, it becomes impossible to control, it is impossible to determine the dynamics of the situation, to make an assessment.

The unique and professional voice of every status singer is based on hard and constant work. Because reaching the level of professional singing means systematic work and continuous development. A professional singer is considered to be a specialist who can control the sound-generating apparatus.

By constantly following the above-mentioned vocal-technical hygienic rules, every singer of status can achieve to preserve the attractiveness, power and potential of his voice for many years.

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