



## The Possibilities of Sound and the Laws Governing Its Hygiene and Interpretation

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### **Abstract**

Singers' integrity, level and ability to perform until the end of their performance is due to a number of performance and physical conditions. This is called "uniform maintenance" in athletes and is a constant exercise and control.

**Keywords:** *Activity; Law; Music; Performance; Opportunity; Singer; Sound; Voice; Tradition; Medium; Music*

### **Introduction**

One of the aspects that singers need to be constantly monitored is to preserve the sound that nature gives them, that is, to preserve it. Second, to pay great attention to the properties of health, and third, to follow the laws of interpretation.

Sound Capabilities in general, the process that forms the basis of music is sound. Sound is an appearance. It can be achieved by various means and actions.

The fact that the sounds have a certain pitch is a musical sound. First of all, the human voice is able to sing musical sounds perfectly through meaningful, emotional sounds. The singer's voice has a timbre that is created by the strength of the sound, the pitch, the loudness, and the harmony of it all. In the traditional art of Uzbek singing, however, there is a sound that has no appearance, but is perceived in the senses. For example, in the practice of classical singing, these aspects have been positively assessed as passionate features of performance. [1]

Being able to make a creative approach to the heart of the listener, using all the structural features of the sound, using all the possibilities, is a unique interpretation of the representatives who have acquired classical singing. After all, every singer-singer (performer) has an impact on the spiritual nourishment of the audience.

### **The Main Part**

It is clear that the human voice has its own capabilities that define the musical aspects. While some of them are related to natural talent, it should be acknowledged that some are formed in the process of learning, practice, and experimentation.

There are many types of sounds in the practice of traditional Uzbek singing. They have been named by professional singers based on their features and qualities. For example: “Tik ovoz”, “Davudiy ovoz”, “Kuchli ovoz”, “Po’ng’ ovoz”, “Hasta ovoz”, “Dardli ovoz”, “Manqa ovoz”, “Talag ovoz”, “Baqiroq ovoz”, “Mungliyig’loqi ovoz”, “Qo’ng’iroq ovoz” and so on. The voice of the singer is characterized not only by their features, but also by the range of performance. [2]

In terms of volume, it can be divided into low and high registers. Typically, the concept of register is part of the sound range. According to the technique of using musical sounds, the researcher D.Mullakandov conducts scientific research based on his experience. Based on this, he reveals the distinctive sound features of Uzbek national singing and calls them “traditional methods of singing”. In this study, the author divides traditional singing into 3 types of sound methods. That is, “Binnigi” (dimak), “Guligi” (throat) and “Ishkami” (abdomen), and each method has its own scientific and theoretical description. It should be noted that in Uzbek singing, another sound, ie chest sound, is also very popular. According to the author's definition, “binnigi” is an artificial method of performance, in which the sounds are combined and mainly sounded in the dim. The “guligi” method is widespread in all oases of Uzbekistan, and in the process of performance the singer is required to use artificial methods, such as powering the throat, difficult interpretation, vague expression of words, amplifying the voice, decoration. The “Ishkami” method, the author writes, is the most pleasant and high-quality performance among the peoples of Central Asia. Performers in this category have a deep breath, a strong timbre, a louder, clearer and lighter voice over a wide range. In addition to the 3 methods of sound interpretation in the traditional Uzbek art of singing, there is a specific use of “faltset” sounds, which are common in the practice of great singers and performers. It should be noted that faltset sound interpretation is widely used by Uzbek singers and varies in Uzbek tones. [3]

The interpretation of sound in singing is divided into low, medium and high registers. The upper register is the tarannum of the sounds associated with the brain. False is also a false sound that is consciously artificially sung. Faltset has been used in almost all singing industries, depending on opportunity and skill. Even appearances where the fake voice blends with the original sound are common in practice. In the Uzbek classical singing, faltset is widely used in various forms.

Faltset is an artificial sound that usually results from the natural sound capabilities of the faltset singer. This method is widely and in a certain order used in Western music culture, in the performance of vocal songs. In the interpretation of Uzbek master music, faltset is used in a unique way. This method, which is used in certain parts of the work in the European art of singing, deserves a place in the interpretation of singers from the oases of Uzbekistan, especially the Khorezm and Fergana-Tashkent routes. In the process of execution, the phallus appears in various forms. Typically, most singers partially resort to this method, performing the climax of the piece using the faltsett method. The “faltset” method is widely used in the performance of Uzbek music, especially in the practice of performing masterpieces (maqoms). [4]

Some singers are unable to interpret the climax of the song, the highest scenes, with their natural voice, and in such cases sing with a faltset voice. When using the falsetto method, the singer must masterfully perform the sound exchange factor. His skill is manifested in the fact that he does not notice the difference between artificial sound from natural sound in the process of performance and uses the method wisely.

It is well known that the art of musical performance is characterized by the multiplicity, stability, and interdependence of the methods associated with the interpretation of performance. Certain aspects of the Uzbek music performance tradition also need to be interpreted in this direction. [5]

Classical music performance has a number of traditional qualities. In the process of interpretation, it is inevitable that the sound will be loud and low, exaggerated, pampered, forced or completely empty,

and that the method will be interpreted in an orderly manner. In simple words, it can be called a dynamic development. The performer refers to the Faltset method in ensuring the dynamic development of the work, its specific points, sentences. Typically, this style is found in such components of the work as income, advance, miyonhat, dunasr, avj, great avj. Slow, low-sounding parts of the song have been performed in this way.

### ***Results and Discussion***

The art of singing in the oases of Uzbekistan has many peculiarities, each of which is a unique world. The Faltset method can be seen in the performances of Fergana-Tashkent (singing and big singing), especially in the interpretations of the Khorezm oasis Komiljon Otaniyozov, Ruzimat Jumaniyazov, Kuvondik Iskandarov, Rahmatjon Kurbanov.

The representatives mentioned above and executed in three ways have long been active in all local areas. This factor is characteristic not only of a particular performer, but also of local, as well as Uzbek music genres. While the features of the genre are associated with the performance of epics, maqoms, great songs, Suvora samples, their popular places and traditions are irrigated with oasis aspects.

In particular, it is incorrect to say that the Uzbek classical hafiz tradition is based on only one style of singing. Because the performance of our musical heritage, which is worthy of the oral tradition, is associated with specific conditions, place - space. At the same time, representatives of the art of music have acted as promoters of a number of genres. In most cases, those who have tried to perform works typical of the musical art related to time and space, the works of composers and composers, works imbued with the spirit of the time. Therefore, master musicians must know two or three singing styles and be able to use them appropriately in order to find a suitable system of interpretation, such as intensity, pleasure, high timbre, charm and design. Because each style of singing has its own pros and cons. The use of their positive features shows its effectiveness in performance. At the same time, the internal features of musical samples, the process of development, the nature (dynamics), the intensity require the use of these features to some extent. In this regard, in the traditions of classical music performance, master singers have widely used the style of singing "guligi" and "ishkami". [6]

The Faltset method can be imagined in the performance of the famous singer Tavakkal Kadyrov. However, it should be noted that this singer sings the faltsett style in accordance with the Uzbek method of "tanglayortiovozi". As a result, the voice sounds strong and eloquent. Interpretation The most important factor for performers working within the scope of Sound Capabilities is direct interpretation. Performance Interpretation - can represent any level of performance based on the performer's qualifications, experience, and skill. This criterion, of course, depends on the extent to which it interprets sound. Because sound is interpreted in different contexts and situations.

In this case, the mental state of the performer, health, readiness of the voice for performance, the place of the place, the listener and the repertoire each have a special impact on their direction. The performer can simply sing the singer's voice. Or it can be interpreted by enriching it with softness, delicacy, ornaments, adding as much pain as necessary, adding sorrow if necessary, and giving it a meaningful and meaningful, philosophical tone. Therefore, this process reveals the style of interpretation of the work (level of performance), the inner and outer world (the essence of the performance) and the structure. Plays an important role in the harmonization of specific aspects of the system, such as the formation in accordance with the genre (order of execution). [7]

As noted above, direct voice interpretation also typically occurs in three forms in executive practice. Simple execution (indifferent), imitation, and personal (permanent) execution. That is, it means performers who have taken personal care of their voice in every way, mastered the most beautiful aspects

of different performance styles, and achieved personal interpretation based on constant research and development.

In most cases, in the practice of masterful performance, the last category of singers was able to create their own style of performance, to create independently, to contribute to the steady development of musical heritage.

**Performance Level** The level of performance is the perfect interpretation of a sound, determining its musical pitch, connecting it with practical reality, and singing through sound through external and external sensations. Musicologist Yu.V. Katz defines this factor in his scientific research as “difficulties of interpretation” and notes that the factors that characterize it are related to 4 cases. “... the interpreter’s (i.e., singer’s) personal abilities (e.g., natural abilities such as hearing, musical memory, volume, lesson and level of knowledge, etc.), perceptual norms ...” These aspects of course it should be noted that it includes problems with the level of execution. Performing Culture Art is a mirror of human spirituality. The artist is the creator, custodian, successor and future of this mirror. Whichever nation is great, its art and artistry will also be great and unique. In this regard, the ancient art of Uzbek music and it must be acknowledged that it is rich, multifaceted, and constantly evolving with the times. The creators and performers of the rich musical heritage are the corresponding great musicians and singers. They have been preserved throughout history and have been honored from generation to generation with the honorary title of “hafiz”.

First of all, the role of singers in society, as well as their status, attitudes to the audience, their behavior, behavior, performance and repertoire of performances have had an impact on this.

Hafiz has long been revered as a respected figure of the people. Many of them have the name “Haj” added to their names. There are reasons for this. Firstly, this is due to the fact that they have been performing deeds specific to the name, and secondly, because the hafiz is aware of a number of sciences. The hafiz acted as an example to all in the eyes of the people. Because we have mentioned the criteria for reaching that level. The performance process itself requires them to be polite, moral, delicate, gentle, beautiful, graceful, and sincere, as in the brochure, in walking, standing, sitting, dressing, performing, and in their relationship to the listener. These are all aspects of the singer’s performance culture.

**Sound Hygiene** Sound is present in every living thing, but sound, which is characteristic of singing or singing, is a gift of nature. Therefore, it is advisable to take care of it, take care of it regularly, and use it wisely and intelligently. In the health and sound-free functioning of the voice in memory, a number of voices should be preserved or adhered to with attention to sound hygiene.

First of all, the singer must constantly monitor and control the vocal cords from getting sick and trying hard. In fact, it is clear to everyone under what circumstances this will happen. That is, from loudly speaking loudly, singing out loud, forcing the singer to sing for a long time in uncomfortable scenes (tessitura), incessant and awkward singing on the rising curtains lead to various voice disorders. To prevent this, it is advisable for the singer to regularly perform sound adjustment exercises, to sing a lot of time in low and high volume tessitas after certain sound warm-up exercises, and to be under the constant supervision of his teacher.

The only way to keep the sound curtains in balance is to follow the criteria of sound relaxation with exercise and to eat hot and cold food and choose the right situation in low temperature weather. This is because these actions are part of the basic rules of proper maintenance of sound curtains (stakes) in singing. At the same time, the sound curtains should be protected from the cold, singing in cold weather, and consuming cold drinks and food. For example, consuming cold after a certain performance has a negative effect on the vocal cords and leads to illness.

Another common defect in singing practice is a disease that occurs in the vocal cords after using the vocal cords with too much force, or when singing too much without interruption. In this case, you only need to consult a phonologist who treats the vocal cords.

It is important to note the importance of a number of natural aspects of hafiz-singing that are not indifferent during performance in terms of talent, lesson and practice. This is a legacy from the tradition of status performance to professional performance. It is obvious that this aspect is appropriate for every singer-singer to find an alternative answer. In other words, “In the performance of maqom,” writes the scholar I. Rajabov, “the style of singing of one hafiz and the way of singing that he sings are not similar to the other. The path of a certain status can be performed by different hafiz even at the level of options. Because each of them will make certain changes in the way of singing within the limits of their vocal abilities, so that they can perform the song carefully and beautifully.”

### **Conclusion**

It is known that the formation and performance of maqom was the basis for the formation of oasis, local and personal performance styles. However, the issues of his interpretation are, of course, based on the capabilities of the performer. Therefore, the maintenance of skill in performance and its continuous development must be in constant synchronization with natural processes such as criteria, sound capabilities, level, culture, hygiene and condition. These are the factors that demonstrate the exemplary aspects of hafiz-singers related to sabotage.

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