



The Importance of Imagination and Perception in Traditional Singing Performance

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Summary

Whatever the voice, every singer must protect it. Care must be based on the body. It is very important for each singer to observe personal voice hygiene based on his character and skills. At the same time, it is important for singers to acquire interpretive skills while maintaining the limits of each voice's effort. This means that singers have a wide range of imagination and confidence in their ability to put it into practice.

Keywords: Voice, singer, melody, singing, singer, singer's possibility, composer, world, imagination, teacher-student, singing.

No matter what kind of voice it is, every singer should protect it. Care must be based on one's organism. It is very important for each singer to observe personal vocal hygiene based on his nature and skills. At the same time, it is important for singers to acquire the skills of interpretation while maintaining the limits of effort of each voice. This means that the singers have a wide range of imagination and confidence in their ability to put it into practice. "The voice should be introduced gently only after the singer has passed the age of 17-18. First of all, each singer needs to build his own performance method, that is, to create the voice during the performance, and from that to acquire the skills to sing. it is necessary to form. For this, it is advisable to know the above-mentioned voice interpretation methods well and choose the method suitable for one's body. However, during the lesson, the teacher should find out the student's capabilities and help him choose the performance method accordingly. Over the years, the voice is formed by itself within the scope of the singer's ability, that is, in the process of learning to sing, and gradually finds its way and veil. Working for many years on traditional performance, nola kochirims, nimpardas. A real Uzbek voice is created during the training. The teachers say: - "one hafiz, a singer will become a mature singer in 15-20 years". Therefore, it is very important to train the voice individually. And the formation of the ways of execution in the moment manifests itself in the mastered skill level. The positive aspects of performing in an accompaniment or ensemble form a singer's professionalism.

Imagination - "remembering things and events, situations, images of reality, as well as the process of creative imagination. It also manifests itself in the form of memory. Imagination embodies both the past and the future, acquires a generalized character. The relationship between imagination and thinking in cooperation ensures the emergence of elements of innovation, the creation of symbols of creative imagination. Imagination is important in mastering knowledge and acquiring professional skills."



This definition of imagination is also applicable to the fields of musical arts. The artist first remembers his impressions of performance and what to perform, how to perform and imagines it for his own interpretation, which ultimately determines his performance. In order for a singer to perform a certain song, he must imagine the sound image of the piece. This image evokes the desired action in the singer. The singer strives. He tries to produce the voice and tone in his imagination. Because when we imagine, we create in our mind a new melody, performance, interpretation, decoration and similar musical elements and ideas. "Performing activity is closely related to creative imagination. In vocal music, the text of the work helps to create an image. It is necessary to develop imagination in a young singer."

First of all, if the singer chooses a work as a basis, it becomes a basis for determining the process that determines the method of performance, the school of performance, and the method of interpretation. However, the singer must have a basis for this in his clear vision. The basis is related to the fact that he listened to classical music samples performed by famous artists. Therefore, singers must master a series of performances of the piece before performing it. Each master's performance embodies aspects related to his style of performance. The singer's imagination makes it possible, according to his knowledge, to catch them and interpret them accordingly. Therefore, it is noted that the past and the future are combined in the imagination.

Imagination itself is lacking for a singer. Of course, adding meditation to it can show good results. First of all, it is the correct interpretation of the melody in the singer's imagination, and secondly, it allows him to think creatively. So, imagination helps a singer in getting professional education, acquiring performance skills and developing this aspect. However, it is worth noting that imagination is settled in human thinking in different ways. Of course, this can be explained by the singer's level of perception of a certain situation, work, melody and kazoo.

Perception - "the process of receiving and processing certain information by a living organism; it allows the organism to reflect objective reality and evaluate new situations in the external world and act accordingly. Perception is a creative process of the mind and brain."

Simply put, perception reflects people's perception of information and their level of understanding. That is, it is a complex process that reflects existence in the human mind. A person's experience, knowledge, activity of abstract thinking, etc. are also involved in the process of perception. Therefore, people have different perceptions depending on their characteristics. Everyone can compare, compare, understand and draw certain conclusions about things, beings or events in perception. At last he perceives consciously. For example, a singer who has no knowledge of music or no training in singing will have a narrower and more superficial perception of one of the status models than a singer with a singing specialty. Another important feature of perception is its stability. The voice should be introduced gently only after the singer has passed the age of 17-18. First of all, each singer will have to build his own performance method. That is, it is necessary to form the voice during the performance, and thus to form the skill of singing. For this purpose, it is advisable to know the above-mentioned voice interpretation methods well and choose the method suitable for one's body. However, during the lesson, the teacher should find out the student's capabilities and help him choose the performance method accordingly.

Over the years, the voice gradually forms within the scope of the singer's ability, i.e. in the process of learning to sing, and finds its way, its veil. A real Uzbek sound is created during many years of working on the traditional performance, on moaning kochirims and nimpardas. The teachers say:



"one hafiz, singer will become a mature singer in 15-20 years". Therefore, it is very important to educate the voice individually. In the course of the lesson, the formation of the ways of performing the behavior manifests itself in the mastered skill level. The positive aspects of performing in an accompaniment or ensemble form a singer's professionalism.

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