

The importance of complex exercises in strengthening sound

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Abstract: This article discusses ways to use complex exercises to increase the resonance of a singer's creative voice.

Keywords: sound, impulse, vibration, sound, speech.

The role of speech in the acting of theatrical art is invaluable. The author's idea is expressed in the text by various means. The unique stylistic aspect of the work, the oral nature, the expression of the thoughts of the protagonists play an important role in the creation of the play. This is a feature of speech.

Sounds are sounds that vary in pitch, power, and timbre. The vocal cords are contracted by the vocal cords. People often express their feelings, emotions, and thoughts aloud (shouting, laughing, crying, talking, singing, etc.). But any talented person, whether he is a singer, a master of words, a speaker or a teacher who can attract a wide circle, can direct his voice. It is necessary to know the place of its structure, the methods of hardening it.

Systems that demonstrate the mechanism of sound use.

1. The activity of the necessary impulses in the motor part of the brain.
2. The effect of impulses on the body and the respiratory and excretory systems.
3. Breath, the oscillation of the vocal cords in the flow of breath.
4. Amplification of vibrations in the reflectors.
5. Word formation as a result of lab and tongue articulation.

Understanding this form is an in-depth study of the continuous simple and complex processes that take place in the human body. Its scientific description is as follows:

a) the continuity of impulses is formed in the motor part of the brain in the presence of the speech-forming part of the nerve fibers;

b) the movement of impulses ensures the activity of the balance after reaching a certain part of the body;

c) the throat opens, the respiratory muscles contract when inhaled, and the chest area shrinks, allowing air to flow freely into the lungs;

g) When enough air is taken into the lungs, the whole process is reversed. The muscles of the abdomen and chest expel air from the vocal cords of the throat, mouth, and nose;

d) but the vocal cords partially block the vocal cords by blocking the vocal cords;

e) layers of vocal cords vibrate as air flows between them;

j) These vibrations are affected by the air flow through the sound path.

h) Vibrations under the influence of air current activate the oral and nasal resonators and produce sound in the vocal cords.

i) The degree of openness, shape and size of the resonators determine the quality of the vibration of the sound, and the loudness is related to the vibrational rate of the vocal cords.

There are two types of resonance: The first gives shape and color to a sound that has not been

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transformed into speech: The second is that the sound changes as it becomes speech. In the first, the sound is similar to human nature. In the second, it is closely related to speech. It should be noted that while some people do not like this simplified approach, I think it is inappropriate to use explicit scientific terminology here. The metaphorical representation of sound here, in harmony with our emotional perceptions, is close to reality and is the best way to work on sound.

We will try to shed light on the complex psychophysical processes of freedom of speech.

1. In the course of normal daily communication and communication, we remember the order of our speech. Behavior begins with the impulses in the transmission of spinal fibers and its control of muscle movement, resulting in the activation of speech. Impulse power is more or less related to the voltage generated by the pulse. Let's say someone said to you in the morning, "Good morning." If you don't see him every day and feel good about him, that's the way it will be. This results in a weak pulse response that causes minimal changes in the rhythm of breathing. If you are in love with that person, the stimulus from the meeting with him will increase and you will feel better. If you are in love with that person, you will feel the heat from the meeting with him at the central point of the nerve fibers. As you breathe in, the response changes, and the sound acts on your membranes to transmit energy, and the resonators vibrate. This will make your response sound more emotional. So we know that our internal response is influenced by the diversity of external impulses. These impulses stimulate our reflexes and move our speech muscles.

2. The sequence of impulses affects the rhythm of our breathing. This coordinates the extraordinary movements of our muscles throughout the body. Our chest expands, our diaphragm narrows, and our stomachs go down. Our intestines are pushed in. As a result, our lungs expand to allow air to circulate freely, and then the process goes back and forth.

3. We have now reached the third stage of the process of illumination, which in turn affects the impulses of the breath to the vocal cords. We focused on a specific process that takes place simultaneously in our respiratory system and in the larynx. Because the airflow that moves the respiratory muscles is active or sluggish according to the pulse voltage, the sound curtains elongate and collide with the exhaled breath, the light pressure of the breath is similar to the light vibration of the vocal cords in its path, and low frequency sound. Strong respiratory pressure collides with the strong barrier of the vocal cords and causes high-frequency sound. (The vocal cords are non-muscular strands. These strands are surrounded by an uncle. The strands stretch and contract. The contraction of the uncle muscles is caused by brain impulses. length from 30 to 50 mm.)

4. The initial vibration of the sound is not as clear as the sound of a hammer hitting the strings of a piano, as in the absence of an amplifier (Deca). As the breath vibrates the vocal cords, these vibrations are reflected in the throat, which is surrounded by mountains.

5. Finally, in the fifth stage of the process, which is proportional to the mental and physical movements, we look at the human voice as a musical instrument. With the help of resonators, the vibrations are activated. There is no denying that there are different views on the system of resonators and how to approach this problem. In this work, we want to focus on how this arises from our own personal experiences and analyzes, keeping in mind that vibrations, by their very nature, resist contact with our external organs, and that sound is produced as a result. Sound is reflected by our external sound reflectors in a variety of qualities and volumes, and it is related to the shape of the external high and low. If we consider the parts of the body (resonator) that generate vibrations (if our bones, joints, membranes, and muscles) are suitable for the first number of vibrations, we must keep in mind

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that they are transmitters. The stronger our external state, the stronger the vibrations. .

The most alternative vibrator is our bones. Uncles are also good vibrators, as well as our toned muscles. Loose and fleshy and weak-bodied parts of the body absorb vibrations like velvet or foam. And the sound is combined with the appropriate vibrators, as if passing through an empty and wide pipe. Throat, oral cavity, nose, thoracic jaws, jaw, head, forehead, nasal cavity, throat and spine are involved as reflectors . The pitch and shape and volume of the sound are also directly related to the volume and pitch of the vocal cords. adjusts the size and height.

This means that at the level of sound formation, resonance and pitch, the reflectors are very large and necessary. Since the loudspeakers have no power or color to you, the most important thing a beginner art fan can do on the sound is to direct it to the loudspeakers and get rid of the “throat soreness” ball. We hope that there will be no obstacles in directing the voices of future artists who will be able to use the exercises described above wisely.

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