

## Invaluable, rare voices found in our lives

Davronxon Dadaxonov

Fergana regional branch of the State Institute of Arts and Culture of Uzbekistan

**Annotation:** This article provides a heated overview of the rare and rare voices we have.

**Keywords:** nay, power, power, thinking, blessing, rare (rare), life, voice

Everyone came into the world with their own independent opinion, and during their lifetime, in their home punches, in their workshops, and in places of fun, in joy, or when they are in a state of shock, they are relieved and enjoyed through the blessings that Haggai has bestowed on him, the reasons he has given him. We all know that after creating man, taolo creates a spirit in his light and says to the spirit: "Where is the dirt! He says. The spirit, on the other hand, cannot bother a person to enter from the darkness of the inside, and taolo wises that the spirit enters a person through the spear, and the spirit does not realize that it enters the human body, regardless of the song in the spear. Jehovah gives man great power and puts him above all other creatures on earth. At the beginning of my word of wisdom, man's hand will be threshed, and very beautiful things will be done at his hands, and if we think of every blessing that has been given to man, we will feel how powerfully incomparable he is. We distinguish the purity of a person's heart from the animal kingdom. One of man's incomparable blessings, including the voice, is the voice, since it is the most necessary member of a person's life. Everyone conveys their emotionally rich words to another believer, whether at work, at home or at a wedding, or at a ceremony. The Voice was created by taolo as differently as everyone was not alike. Such situations can be a clear example of Zechariah's uniqueness. Praise be to Jehovah, the Creator, who has given us our unique abilities in each of us. Now the person who is absent today has learned what the voice is, so that I may talk about the unique voices that have long reached and come to this day! All human beings have their own voices, someone speaks in a small but loud voice, someone speaks in a big but thin voice, or otherwise we meet some of the women speaking in a loud voice like a man's voice, or the opposite. We've had a lot of voices throughout our lives. These include: contraption - the lowest female voice. Barbed, gorgeous breast-notch sound. This voice is the lowest of women and is the voice that comes out through the breast registor, which such women are in men. An example of this is their parties in operas such as Ratmir (with Ruslan and Lyudm), Konchakovka (Knyaz Igor), Olga (Ye.Onegin), and Ulrika (Honey Mascarad), a voice that shouts at the control-tenor-(or)-mesuo-saprano. It is sung with a developed faluet. The ancient bar is the voice of men used in music, which sounds like the voice of women in terms of hearing, but such a wonderful voice occurs in men, and if I illustrate its opera parties (Gendil, Bach, majteerdi) bass - profundo - very low, breast, very voluminous voice. More churches are a voice used in choral music, and, as I say, people with Bass voices do not have a feeling of whispering and speaking, and if I bring a simple reason for this, bass-voiced people do not have a feeling of whispering only because the lower breast registry is fully working. To illustrate: Imagine that a man who is walking on a road suddenly finds that it becomes two diverging paths. On the contrary, in some people, voice apparatus is naturally ready to sing, or simply by God's permission, but it destroys such a voice without appreciation, of course, because it is generally wrong to make it ineligible without the value of its blessing. We all know the invaluable voice holder of Italian Labertina Laretti, who is distinguished in his own voice by exercising more than normal and performing more than his or her ability to do so, even though he has preserved his voice. So we must preserve the blessings that God has bestowed on us, no matter what the voice is. I would also like to mention the art of Dublyaj related to the voice in this regard because there have been so many great mentors in this area. It is impossible to say that the introduction of a voice into a movie has led to a fundamental change in the movement of the film industry, and the introduction of the word along with the voice has sharpened the turn. The introduction of the voice, on the other hand, ensured that the demand for professional actors increased, as another example of the invaluable blessing of the voice is the skillful duplications of Obid Yunusov in the film Ivan Vasailyevich Changes His Profession. At the same time, if I mention the wonderful voices again, the deceased tail queens, Obid Yunusov, Hamza Umarov,

Razzoq Hamrayev, Zainab Sadriyeva, Fayzulla Axmedov, Amin Turdiyev, Rauf Boltayev, Omon Abdurazzoqov, Maxum Yusupov, Xojiakbar Nurmatov, Oktamy Luqmonova, Oybarchin Bakirova, Rima Axmedova, and Hoshim Lionov, Dilbar Ikromova, who have worked in the field of art duplication for the past two years, During the hard work of Fatxulla Ma'sudov and Murod Saddorov, it is also impossible to mention their roles in each duplicate field, for those who skillfully describe each actor's movement of the hero in the film, using a loud voice, have simply stated that they are unique (unique, It is impossible to say that he entered the category of voices and found his place in the hearts of the audience with that voice.

#### **Available literature**

1. Vocal Foundations (For Voice and Forte Piano) Curriculum Manual for Higher Education / N.B.Qahharov; 0 Ministry of Higher and Secondary Specialized Education of the Republic of Uzbekistan. – Tashkent: "IQ T IS O D -M O L I Y A", 2008 - 314 b.
2. Basics of Dublaj art: learning / F.Fayziyeva; Ministry of Culture, Ministry of Higher and Secondary Specialized Education of the Republic of Uzbekistan, State Institute of Arts and Culture. T.: „TURON-IQBOL", 2018. - 104 b.
3. Boltaboeva, U., & Madaminov, S. (2021). FACTORS OF DEVELOPMENT OF UZBEK TRADITIONAL THEATER. CURRENT RESEARCH JOURNAL OF PEDAGOGICS, 2(11), 32-40.
4. Boltaboeva, U. (2021). The Art of Directing: Composition and Scales. International Journal of Culture and Modernity, 11, 16-24.
5. Болтабоева, У. (2021). Бўлажак актёрларни тарбиялашда педагогик ёндашувлар. Oriental Art and Culture, 2(3), 88-98.
6. Boltaboeva, U., & Khalilov, Y. (2021). The 'peculiarities' of theatre art. Oriental Art and Culture, 2(3), 40-48.
7. Boltaboyeva, U., & Yu, K. (2021). The director's work on monologue and mise-en-scenes. CURRENT RESEARCH JOURNAL OF PEDAGOGICS, 2(10), 71-77.
8. Ҳатамова, Ё., & Болтабоева, У. (2019). Нутқ техникасини такомиллаштиришда халқ оғзаки ижодидан фойдаланиш усуллари. Oriental Art and Culture, (IV (1)), 50-52.
9. Болтабоева, У., & Деҳқонов, Р. (2021). Ҳаётийлик ва ҳаққонийлик драматик асар, режиссура, актёрлик маҳорати асоси. Oriental art and culture, 2(3), 134-141.
10. Болтабоева, У. (2020). ҚЎФИРЧОҚ ТЕАТРИ ГУРУҲЛАРИДА САҲНАВИЙ НУТҚНИНГ АҲАМИЯТИ. Oriental Art and Culture, 1(5), 85-92.
11. Болтабоева, У. (2021). МУСИҚАЛИ ДРАМА ТЕАТРАРИНИНГ РИВОЖЛАНИШИДА ТАРИХИЙ АСАРЛАРИНИНГ РОЛИ. Oriental Art and Culture, (6).
12. Эргашев, К., & Болтабоева, У. (2021). УЧИНЧИ РЕНЕССАНС ЁШЛАР НИГОҲИДА. Oriental Art and Culture, (6).
13. Усмонов, Ш. Ю. (2021). РЕЖИССЁРНИНГ РАССОМ БИЛАН ИШЛАШИ. Oriental Art and Culture, (6).
14. Usmonov, S., & Talaboyev, A. (2021). Work of the director with an artist. ACADEMICIA: An International Multidisciplinary Research Journal, 11(3), 2407-2410.
15. Abdunazarov, Z. (2021). Features of Theatrical Art. International Journal of Culture and Modernity, 11, 1-7.
16. Abdunazarov, Z. (2021). Namza hakimzoda niyoziy dramaturgiyasi. Oriental Art and Culture, 2(3), 170-178.
17. Абдуназаров, З. (2021). ИЖОДИЙ СИНТЕЗ ЖАРАЁНЛАРИНИ ТАШКИЛ ЭТИШДА РЕЖИССЁРНИНГ РОЛИ. Oriental Art and Culture, (6).
18. Boltaboeva, U., Abdunazarov, Z., & Usmonov, S. (2021). The balance of language and speech in the Uzbek theater. ASIAN JOURNAL OF MULTIDIMENSIONAL RESEARCH, 10(4), 788-792.
19. Tursunova, G. (2021). Russian Music in the First Half of the XIX Century, A Look at the Cultur e. International Journal of Culture and Modernity, 11, 76-82.

20. Boltaboeva, U., Andunazarov, Z., & Tursunova, G. (2020). Importance of tongue twisters and proverbs in overcoming speech defects. *Journal of Advanced Research in Dynamical and Control Systems*, 12(2), 2902-2905.
21. Tursunova, G., & Karimov, B. (2020). Factors that should be considered in musical theater actors education. *ACADEMICIA: An International Multidisciplinary Research Journal*, 10(11), 57-61.
22. Tursunova, G. (2021). THE ROLE AND HISTORICAL HISTORY OF BALLET DANCE ART. *Oriental Art and Culture*, (6).
23. Akbarova, M., Tursunova, G., & Abdunazarov, Z. (2020). Pedagogical approaches to the formation of musical literacy of students in the system of Higher Education. *European Journal of Arts*, (1), 125-128.
24. Talaboev, A., Akbarov, T., & Haydarov, A. *The European Journal of Arts*, Issue 1/2020.
25. Haydarov, A. (2021). A LOOK AT RUSSIAN MUSICAL CULTURE IN THE SECOND HALF OF THE XIX CENTURY. *CURRENT RESEARCH JOURNAL OF PEDAGOGICS*, 2(11), 24-31.
26. Haydarov, A. (2019). THE ROLE OF VOCALS IN ACTING ART. *Интернаука*, (19-4), 55-56.
27. Haydarov, A. (2020). QOSHIQLAR ORQALI O'QUVCHILARDA VATANPARVARLIK TUYGUSINI SHAKLLANTIRISH. *Oriental Art and Culture*, (IV).
28. Haydarov, A. (2021). The role of Uzbek folklore in the aesthetic development of youth. *ACADEMICIA: An International Multidisciplinary Research Journal*, 11(3), 1973-1977.
29. Akbarov, T. (2020). Vocal performance role in performing art. *ACADEMICIA: An International Multidisciplinary Research Journal*, 10(11), 77-80.
30. Dadaboev, Y., & Dehqonov, R. *Hordo Structures in Central Asian Architecture*.
31. Болтабоева, У., & Дехқонов, Р. (2021). Ҳаётийлик ва ҳаққонийлик драматик асар, режиссура, актёрлик маҳорати асоси. *Oriental art and culture*, 2(3), 134-141.
32. Дехқонов, Р. (2020). СОҒЛОМ АВЛОДЛАРНИ ШАКЛЛАНТИРИШДА ХАЛҚ ЎЙИНЛАРИ ВА АНЪАНАЛАРИНИНГ ТУТГАН ЎРНИ. *Oriental Art and Culture*, (V).
33. Madaliyev, A. (2021). Dramaturgy of Traditional Uzbek Puppet Theater. *European Journal of Life Safety and Stability* (2660-9630), 11, 37-43.
34. Мадалиев, А. (2021). НОДАВЛАТ ҚЎҒИРЧОҚ ТЕАТРАРИДА АКТЁРЛИК САНЪАТИ МАСАЛАЛАРИ. *Oriental Art and Culture*, (7), 37-48.
35. Мадалиев, А. (2021). Қўғирчоқ театри актёрининг пластик имкониятлари. *Oriental Art and Culture*, (7), 49-57.
36. Мадалиев, А. (2021). Қўғирчоқ театри тарихига назар. *Oriental art and culture*, 2(3), 125-133.
37. Umarova, X. (2021). AKTYOR IJODIDA SO'ZLASHUV MUNOSABATLARINING O'RNI. *Oriental Art and Culture*, (6).
38. Umarova, H., & Qurbonov, M. (2021). KS STANYSLAVSKY TA'LIMOTIDA AKTURNING CXNAVYI TARBYASI. *Oriental Art and Culture*, 2(3), 76-87.
39. Йулдашев, К. (2021). РЕЖИССУРА ВА АКТЁРЛИК МАҲОРАТИ ФАНЛАРИНИ ИНАВАЦИОН ЎҚИТИШ. *Oriental Art and Culture*, 2(3), 114-124.
40. Juraeva, M., & Gofurova, B. (2021). FURKAT AND THEATER. *CURRENT RESEARCH JOURNAL OF PEDAGOGICS*, 2(10), 118-124.
41. Гофурова, Б. (2020). АКТЁРНИНГ НУТҚИНИ ТАКОМИЛЛАШТИРИШДА ИННОВАЦИОН ТЕХНОЛОГИЯЛАРИНИНГ АҲАМИЯТИ. *Oriental Art and Culture*, (V).
42. Пўлатов, Р. (2020). «МИРЗО УЛУҒБЕК» ТРАГЕДИЯСИНИНГ ЯРАТИЛИШИ ТАРИХИ. *Oriental Art and Culture*, (V).
43. O'Taganov, R. J. (2020). TA'LIM USLUBINING ASOSIY AFZALLIKLARI. *Oriental Art and Culture*, (V).