



PEDAGOGICAL CONDITIONS AND ANALYSIS OF STUDENTS' VOCAL PERFORMANCE SKILLS DEVELOPMENT IN MUSIC EDUCATION

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Annotation: In this article, there are theoretically based opinions about the pedagogical conditions and analysis of the development of vocal performance skills of students in music education.

Key words: Music education, vocal performance, duet, musical characters, singer, methodological approach, musicology.

Vocal art has deep cultural and historical roots, it develops in the context of musical and cultural traditions. The globalization of modern society encourages people's desire to join the treasures of world music culture. Intercultural communication of students in the educational process creates an opportunity to master the mechanisms of knowledge of musical art, develop musical and creative abilities, acquire vocal and performance skills for future professional activities in the field of musical art. It is not a secret that the success of developing vocal genre to the students studying in our country, the works performed in it, and the singing students' malalkas is related to the content of vocal education, external and internal factors, and general pedagogical conditions.

To determine and justify the generality of pedagogical conditions for the development of vocal and performance skills of students, we took into account the following conditions:

1. Modern musical and pedagogical education is strategically aimed at revealing the musical potential of students, the main components of which are knowledge in the field of musical pedagogy and psychology, musical, creative and musical performance skills, future activities in the field of musical and pedagogical education are the qualities of professional importance necessary for The demands of society for the formation and development of a music teacher are very large and include: a holistic combination of musical, creative, pedagogical, intellectual abilities, imagination, musical taste, memory, musicality, flexible musical and performance mechanisms, emotionality, reflection, aimed at training a competitive, highly professional, competency-based musician-teacher.

2. The student's vocal-performance activity is aimed at mastering the content of musical-pedagogical education, accepting spiritual-ethical and musical-cultural values, around important ideas and patterns that have a personal value meaning for him. contributes to organized conscious desire.

3. The development of the student's vocal and performing potential is not only related to the national musical cultural and educational environment, in which the professional formation of the student's personality is carried out, where the main thing is the development of self-development mechanisms:



- ✚ *mastering the method of vocal training development;*
- ✚ *creative reading of a musical composition;*
- ✚ *creating a musical and artistic image in the process of interpreting the work;*
- ✚ *acquiring an individual style of vocal and performance activity;*
- ✚ *understanding of musical art phenomena;*
- ✚ *reflecting their musical achievements and more¹.*

Performing vocal practice in concert halls provides the student with an excellent opportunity to reveal their vocal and performance skills in front of an audience, feel their impact and gain creative confidence.

The analysis of various definitions of the concept of "pedagogical conditions" in the scientific literature allows us to define the concept of "pedagogical conditions for the development of vocal and performance skills of students" important for our research, which are purposefully developed very important conditions and musical-pedagogical process. are creative opportunities, and the effectiveness of the development of vocal performance skills depends on the students' rational use of funds and energy.

Below we will consider the basics of determining pedagogical conditions for the development of students' vocal performance potential:

1-table.

Methodological foundations
<i>systematic approach;</i>
<i>person-centered approach;</i>
<i>individual approach;</i>
<i>technological approach;</i>
<i>methodological principles of vocal training.</i>

The selection and justification of pedagogical conditions was carried out on the basis of the following principles.

The principle of interdependence of theory and practice as a prerequisite for modern educational and cognitive activity. In the process of teaching music, theoretical education is the basis, and its implementation is carried out during practical training, which allows students to receive musical and professional training in the process of a harmonious combination of theory and practice. Unity of theory and practice has two main meanings²:

- *theoretical knowledge expands the feature of professional and practical self-improvement to students;*
- *practice forms the necessary skills and abilities, helps to master the necessary professionally important qualities.*

Vocal lessons help develop the vocal apparatus (larynx, resonators, breathing and articulation apparatus), music theory, theoretical knowledge of vocal development methods, intonation, accurate pronunciation of text, etc., which ensures the development of students' vocal skills.

¹ Muslimov N.A. Professional formation of future vocational education teachers. Tashkent, Science, 2004

² I. P. Podlasy, K. D. Ushinskiy, V. V. Serikov and others.



The principle of communication³ is the main one in the educational process, it is designed to organize interactions between teachers and students and increase the effectiveness of teaching. Through this form of interaction, the teacher helps students not only to acquire the necessary amount of professional knowledge, but also to develop personal structures of consciousness (motivation, meaning creation, reflection, etc.), correct the system of value orientations, helps to expand musical and cultural characteristics. Dialogic nature of education helps to develop intercultural communication. Communication between the teacher and the student helps to understand different styles of music, ethnic music, music with different emotional colors, which undoubtedly contributes to the effective vocal and performance practice of students.

Feedback principle⁴ allows the teacher to get an answer to the question of how and to what extent the student has learned the subject being taught. This is necessary for a better understanding of the current situation and timely and effective control of students' emerging educational problems and adequate organization of the educational process. In addition, the principle of feedback helps to increase the effectiveness of teaching and the quality of vocal teaching.

It is known that the external feedback between the teacher and the student, which prevails at the beginning of the vocal training, serves as a basis for the evaluation and correction of the learning process, when comparing the results of the voice. Positive feedback accelerates the speed of learning, makes it more saturated; negative feedback gives stability to the educational system. As vocal skills are mastered, the role of internal feedback increases, which is reflected in the deep self-awareness of his vocal apparatus, self-awareness of vocal skills, learning and vocal-performance activities. and manifests itself in self-correction.

The principle of creative activity⁵ means high motivation and active-creative attitude to vocal performance, constant interest in the topics of the musical cycle, the profession of a music teacher, emotional sensitivity, empathic sympathy of the musical image. In vocal pedagogy, the activity as a property of a creative person is in the effective acquisition of knowledge and methods of vocal development, in the ability to see vocal and performance problems in creating a musical image and solve them independently, in mobilizing voluntary efforts to achieve success in musical creativity, vocal and it is manifested in the ability to realize oneself in executive activity.

The principle of emotional saturation⁶ provides a comfortable environment for the process of vocal training in the creation of a musical and artistic image. Music is an emotional art. Performance of vocal works requires an emotional experience by the student, in which the mood of the musical and artistic image can be absorbed by the author. The unique emotional response of the performing vocalist provides a positive atmosphere in the audience and student community. An empathetic teacher's personality presents his/her performance in a way that enhances students' understanding of the proposed piece of music, increases their interest in the performance, and improves their performance in the classroom.

³ M. M. baxtin, V. S. Bibler, M. M. Gevorkyan and others.

⁴ A. V. bayandin, S. V. Emelyanov, S. K. Korovin and others.

⁵ D. Guilford, V. G. Grigoryev, E. A. Petelina, L. N. Shulpina and others.

⁶ B. I. Dodonova, Lu Jiamei, E. I. Makarova and others.



Multicultural principle⁷ aimed at accepting the diversity of cultures and subcultures of the peoples around us, combining national and universal cultural values in the process of communication, cultural identification that ensures the education of the personality of the student of the new formation. The principle creates an optimal basis for the development of musical-cognitive, emotional-aesthetic and behavioral areas, helps to constructively resolve the contradictions that arise in the process of creating a musical-artistic image in the process of vocal-performance activities based on cooperation, collaboration and communication with carriers of different cultures. Music is an integral part of human culture, a catalyst for communication between the cultures of different peoples, cultural exchange. Studying the music of different countries helps to understand different types and styles of music, and also promotes the development and integration of cultures, broadens people's cultural and aesthetic aspects, and stimulates their creative inspiration.

The above methodological approaches and didactic principles make it possible to determine and justify a set of pedagogical conditions for the development of vocal skills of students in the higher education process. The most important pedagogical condition determining the development of students' vocal potential is reliance on national musical values and ethno-cultural traditions of art.

Music, which has a centuries-old tradition, has played a very important role in human education since ancient times. Confucius saw the symbol of the cosmos in "beautiful" music. In his understanding, music performs a purely practical function: it affects the moral and ethical sphere of a person, shapes his character, contributes to the harmonious state structure of his society. In the musical culture, the main musical traditional genres have developed for several thousand years: songs, music of folk tales, instrumental music, dance music, traditional singing music. Ritual, lyrical, household, agricultural, craftsman's songs created by the people reflect people's work, life, life, family relationships. The uniqueness of his music is evident in the harmonious unity of poetry and music; in the integrated presentation of dance, gesture and music, in the polyphonic relationship between vocal music and the phonetics of speech. The close relationship between music and speech determines the much greater importance of vocal music to society than instrumental music.

The melodies of folk music are extremely rich, unique and diverse. It is distinguished by monophony and heterophony, using various means of musical expressiveness: intonation (gradual, limited intervals, wide, decorative songs, sometimes reflected, etc.), rhythmic (repetitive rhythms, free, synchronized and point, variable even, odd, complex dimensions), timbre (falsetto, throaty sound, rapid transition from low register to high register and vice versa), instrumental includes, agogic (depending on the nature of the music and the individual style of the performer), a distinctive feature of his music is the predominance of a high, light and bright register.

The next pedagogical condition that contributes to the development of the vocal performance potential of students in the educational process of higher education is the formation of the system of ideomotor sensations of the vocalist in the process of creating a musical and artistic image. In the process of musical and creative activity, in the conditions of creative activity, the performing musician forms an individual system of ideomotor sensations corresponding to the function of the tool. The process of forming the vocalist's

⁷ O. V. Gukalenko, A. S. Petelin, Tu sinin IDR.



ideomotorics is related to the clear demonstration of actions and movements that affect the quality of the musical image created in the musician's mind. Representing mental ideomotor movements, the musician teaches micro-contraction and micro-relaxation of the muscles. This is especially important for a technically complex piece of musical composition.

Academician I. P. Pavlov noted that mental structures associated with any senses can communicate with other mental structures, such as auditory, tactile, kinesthetic, visual, etc. created musical images are mediated by muscular sensations in their perception, and thus deeply between emotional action and musical action. The expressiveness of the vocalist's movements, the coordination of facial, lip muscles, tongue, and body movements constitute the musical-semantic structure of the expressive sound matter, which recreates the musical image created by the composer, understood and perceived by the listener.

According to musicologists, musical and stage expressiveness largely depends on the overall unity of the singer's words, music and actions on the stage: "the action on the stage, like the words themselves, should be musical . . . the speed and rhythm of the movement should match the music ... the pain of the singers sings at the same tempo and walks in rhythm, and in another, shakes his hands-in the third, feels. Can this diversity create harmony , without them there is no music, and above all it requires order. To bring music, song, words and movement into unity, you need not an external, physical tempo, but an internal, spiritual one. You need to feel it in the sound. So in movement, text and walking, in the whole work.

The performance activity of the vocalist is mainly related to the dynamic understanding of the auditory image and its connection with the vocal-articulation apparatus and the movements of the whole body, which reflect the inner experience and performance intentions. It is difficult to overestimate the importance of movement (as one of the components of the realization of a musical image), because it is a serious creative decision that contributes to or hinders the perception of a musical image. The vocalist's hearing "tunes" the motor system, controls and corrects movements (force, amplitude, ornamentation, etc.) and holds the result. The developed ideomotor complex of the vocalist helps to more expressive and accurate intonation, perception and understanding of the musical image and shows the presence of musical and performing talent. One of the pedagogical conditions that contribute to the development of students' vocal performance skills in the higher education process is the use of resonant song theory in the process of vocal training.

Vocal is a performing art, the main purpose of which is to present a unique interpretation of a vocal piece by the performer on stage. Vocal music is not only a singer who has vocal skills, beautiful timbre and wide range, knows all spectrums of vocal and technical skills, and gives impressive artistic expression of beautiful performance to perfectly convey all the beauty of vocal art, but also a skilled also requires a creative accompanist. To work effectively in a vocal class, to improve accompaniment skills in order to better understand the features of song work in a vocal work, to gain rich knowledge of musical psychology, pedagogy, vocal teaching methods, various repertoires of vocal works, as well as professional musical and pedagogical the level should be deepened.

Some accompanists ignore the singer and strive to express themselves, others do not fully understand the art of accompaniment, which prevents them from conveying the mood



of a particular vocal piece. In this case, effective joint creative work of the accompanist, singer and teacher is necessary in the vocal class.

Thus, relying on the national musical values and ethnocultural traditions of the art of presented and justified pedagogical conditions; formation of the system of ideomotor sensations of the vocalist in the process of creating a musical and artistic image; use of resonant song theory in the process of vocal training; effective joint activity of the student, accompanist and teacher greatly contributes to the development of vocal and performance skills.

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