



FORMATION OF TRADITIONAL PERFORMANCE SKILLS IN STUDENTS THROUGH VOCAL EXERCISES

Khamrokulov Naimdjon Bakhronovich

Senior Teacher of Uzbekistan-Finland Institute of Pedagogy

ABSTRACT	KEY WORDS
This article talks about the exercises conducted in cooperation with practical and theoretical knowledge in the processes of formation of performance skills of future specialists of vocal art, the results of practical work and solutions to scientific problems that arose as a result of analysis.	Vocal art, pedagogue, performer, practical and theoretical knowledge, scientific analysis, performance skills.

Introduction

The renewal of the educational system in the performing arts in our country, new goals and tasks require students to more consciously master their educational knowledge and skills, among which vocal and musical hearing abilities occupy the main place. Attempts to scientifically base vocal pedagogical practice have been made for a long time since the existence of the ancient Italian school, but most domestic and foreign scientific works on vocal methodology do not provide a consistent scientifically based theory of the art of singing. Today, musicology and pedagogy pay a lot of attention to the problem of developing and educating student singers and improving their performance skills. The issue of preserving and conveying the unique cultural heritage of the people, studying traditional singing, does not lose its relevance in any time and place. Traditional singing is an integral part of Uzbek culture and reflects the history and mentality of the people, customs and traditions.

MATERIALS AND METHODS

From the beginning, students should be taught to sing, to observe the vibration, muscle, various physical and intellectual sensations that should be recorded in the vocal memory and hearing. The student should learn to evaluate his singing and correct the shortcomings. Sound attack is clearly distinguished from the general set of actions during sound formation. When it makes a sound, it is easy to control it with the help of hearing, resonator, breathing and other senses. Working on parts should not be an end in itself.

RESULTS AND DISCUSSION

The process of forming a student's vocal and musical hearing can be conditionally divided into three stages.

- The first step is to find the correct voice activity of the voice apparatus, the correct sound production in some vowels and in a limited part of the voice range.
- The second stage is to maintain and improve vocal and musical hearing skills, to master various types of sound direction, to transfer the correct principles of the sound apparatus to the entire range.
- The third stage is automation, polishing and finding many options for work. This is the stage of correct sound generation and direction that leads to automatism, complete "freedom" of the voice apparatus and the ability to change the sound within the limits of correct sound direction.

Teaching singing begins with explanations: breathing, sound attack, sound generation, etc. Then the student will have a certain experience or idea of what to do. All this is important for the formation of sound image. Since the student's self-control skills are not developed enough during this period, the teacher's singing explanation is of particular importance [1].

The starting point of the sound is of great importance in the formation of performance skills in vocal art. From the first lessons, the student's attention should be focused on the beginning of the sound, that is, on the processes of breathing, holding the breath, saving the breath, and its correct distribution. Each next step should be more difficult and build on the previous one. Each task should be more difficult or have a new version that the student knows how to do. The initial stage of developing a singing voice is the most difficult for a student, so it takes time. Students get certain information about these processes by reading and listening to the teacher's speech, lectures, and scientific books, but this is not enough. Such processes should be under the supervision of teachers. The reason is that if a student makes a mistake while performing the exercises, he will continue to make this mistake every time. Particular attention should be paid to maintaining the vocal and musical hearing skills that have been formed in the following lessons. In these processes, it is necessary to constantly instruct the teacher, to achieve the quality of sound production, and to master the methods that should be used. Thus, the problem of development and formation of executive hearing in vocal art is always in front of vocal teachers, and the issues of improving theory and teaching methods are always relevant. They are constantly in the center of attention of practitioners - pedagogues and researchers. The importance of solving them at the current stage was also generally emphasized. The process of developing executive ability is complex and takes a lot of time. Formation of performance ability in vocal art is one of the main tasks facing the teacher. A student's professional skills, his creative maturity and future depend on mastering such skills [2].

There is a need to analyze such important factors as the pedagogical communication between the teacher and the student in the educational process, the creative environment and education in the vocal lessons. In various pedagogical situations, that is, in the process of formation of initial vocal skills, creative communication does not always occur in the process of interaction between the student and the teacher. Gaining insight and understanding is the main reason for this. Due to the fact that students have different learning levels and indicators in vocal lessons, each lesson can create a creative environment only if the teacher conducts it based on different approaches. This practice is common for those who study vocal art as a specialist [3]. For students who do not have a basic musical background, there is a situation where some students do not always understand the vocal and technical tasks assigned to them, and in many cases they miss the ultimate goal of their education they can't agree. As a result, students will understand that proper performance of vocal art is a complex process that cannot be achieved. In this case, the teacher's hard work is expressed in the right pedagogical training at the initial stage of education.

The teacher is required to prepare an artistic pedagogical resource while maintaining great decency. Analyzing sources, taking into account musical, vocal - technical and performance difficulties, is a necessary quality of a teacher. Acquiring a wide range of musical pedagogical resources and being able to use them is one of the requirements for the success of pedagogical activities. In the process of solving complex technical problems, it is necessary for the teacher and the student to find new ways of communicative interaction. Learning performance skills in vocal art is a student's homework. Complex stylistic phrases are practiced in class by playing them at a low tempo accompanied by the piano. The process of singing works is characterized by the transmission of the poetic text of the song by voice. Taking this into account, the main work on the material is focused on the formation of performance culture in students [4].

CONCLUSION

Today, society is increasingly in need of an independent thinker, a creative seeker, a mature specialist with high professional skills and intellectual and scientific potential. In general, there are different opinions on the issue of professional competence in each aspect, whether to apply the experience of world pedagogues or to determine the criteria of competence based on the standards of traditional Uzbek pedagogy, and there are still many unresolved issues. In this field, first of all, in the process of pedagogic competence, it is necessary to mention the traditions of teacher and student separately and to emphasize this word. Unlike other fields, vocal art. The traditional Honanada direction is brought up on the basis of national customs, traditions, prose values, and the existing traditions of our national cultural heritage. First of all, the representatives of this field acquire pedagogical skills through the process of hearing, understanding and practical analysis of the practical and theoretical aspects of our musical heritage from their teachers. We first determine the general aspects of any field of art and inculcate these aspects in the student. Regardless of the field, our state must meet the criteria defined in a set of competencies developed for the development of science and knowledge.

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