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INDIVIDUAL WORK WITH TALENTED YOUTH AS A FACTOR OF PEDAGOGICAL EFFICIENCY

Annotation: this article analyzes the importance of individual work in vocal training with talented young people and the necessary features of achieving pedagogical efficiency in this. Conducting the art of vocal performance more individually is considered a professional immanent. It is a natural process in which individual work is important in enhancing vocal techniques, expression and performance skills. Individual performance helps to achieve success for each student.

Keywords: vocal training, talented youth, individual performance, pedagogical efficiency, technical development, creative opportunity.

Vocal art is characterized by its complexity and subtle technique. In the process of study and development in this area, each student requires a specific and special approach. In particular, individual training with gifted students has a huge impact on their growth as performers. Individual performance has several advantages, and these advantages help ensure an effective teaching process for students.

Firstly, individual training provides the student with a personal approach. Each student's voice, technique and style of performance are unique, and in such training, the teacher teaches taking into account his specific needs and strengths. This approach helps to give the student clear and targeted advice, thereby maximizing his potential. While gifted students have the opportunity to develop quickly, they often want to further explore and develop their strengths. Individual Training offers this opportunity.

Secondly, through individual training, gifted students can develop their technical skills faster. Vocal technique requires a high level, and in individual training, the teacher can focus on every detail. Such an approach will help the student further consolidate the special features of his voice, especially in mastering complex techniques. The teacher will be able to quickly show the student his mistakes and analyze and correct them. This process encourages gifted students to perfect their performance techniques.

Also, an individual engages in requests as motivation for courtship and communication. At the same time, during college, students should be confident in their abilities, as well as in the fact that they often achieve academic success. As a result, the required bridge capacity has increased, and shunning, like all other stages of bridge construction, is important. At the same time, they not only work hard but also strive for high-quality development.

In addition, individual training plays an important role in making gifted students competitive. To achieve a high level in the field of vocal art, constant learning and self-improvement are necessary. An individual approach and intensive training make students competitive, helping to fully open up their potential. This, of course, will greatly help them achieve success in the field of art.

Finally, individual training helps the student develop his unique vocal style. Each student has the opportunity to create a unique style of performance with their voice. The teacher teaches the student the special characteristics necessary for his art and execution, ensuring support in finding and developing his style.

In this way, individual work with talented students plays a large role in ensuring their success in the field of vocal art. Each student develops further by taking into account his personal approach, needs and capabilities. Through this process, they achieve perfection not only technically, but also creatively and emotionally.

Art is the mirror of human spirituality. The artist is the creator, keeper, continuator and future of this mirror. Whichever nation is great, its art and artists will also be great and incomparable. It should be noted that the ancient and rich, multifaceted art of Uzbek music has constantly developed in harmony with the Times. And the creators and performers of the rich musical heritage are, accordingly, powerless musicians and singers typical of greatness[1].

In the entire history of mankind, The Voice of performance given to a person was considered to have been given by Allah. He always brought divine tremor, humor and the desire to possess it. The increased respect for performance and domestic interest caused vocal schools and the formation of new sound methods. But it cannot be said that they are a method according to the purpose of exactingness. It was an effort from the pedagogical side to find a way for the voice through the sense of the individual to feel the vocal. Each of them offered his method as an excellent performer. At the same time, it was not about teaching the student, but about perfecting the possibilities of his voice, which is in him by nature, and developing his natural qualities, and when viewed from the pedagogical side, a positive result is achieved through the teacher and the student's very close perception of the vocal among themselves[2]. The subject "vocal" is based on the further development of the musical abilities of students and the teaching of the skills of the art of singing skills.

The main goal of vocal science is to equip students of future vocal-choral performance and musical theater actors with the means of vocal art to put sound on them, develop breathing skills, hearing skills, various singing paths, ensemble, pronunciation problems, be able to sing in various dynamic Newans and arm their pedagogical skills with practical and theoretical foundations, educate their aesthetic and artistic tastes and teach The vocal-artistic development of students' voice capabilities is organically augmented by the work of teaching them singing techniques.

Also, the acquisition of vocal skills is based on many didactic principles of vocal pedagogy, such as systematicity, consistency, simple to complex and solo approach. The main task of "vocal" science is to adapt The Voice of students to singing from the very first sessions and to instill the sound apparatus into the creative process step by step. It is of great importance to educate and educate students in the process of vocal lessons, to train them as deeply educated, highly qualified specialists who meet world standards, to develop artistically and to teach them vocal techniques and their secrets. In the process of these science classes, not only vocal performance, singing skills and musical abilities of students are developed, but also continuous work is carried out on the education of their spiritual and educational level, artistic and aesthetic taste. Vocal science interacts with disciplines such as music theory, solfeggio, harmony, Polyphony, analysis of musical works, music history, piano and conducting. Vocal science has an important place in science and art. This science is very important for the specialties of future vocal-choral performance and musical theater actors. The art of singing evokes deep aesthetic pleasure in people and unites them.

Raising the aesthetic and artistic taste of students through the means of vocal art, working with continuous demand in the development of their performing abilities, introducing them to the works of Uzbek composers, vocal works of fraternal peoples, as well as rare works created by foreign composers, serves to form the skills of singing in a professional style. Putting a voice means teaching the student to sing professionally. In this process, it is necessary to carry out continuous work on the sound apparatus, range and resonant power, as well as on unifying artistic means. Vocal teachers are obliged to have excellent knowledge of the sound capabilities of young men and girls. In the education of the singing voice in the student, it is necessary to follow several methodological guidelines. It is very important to give them an idea of the structure of the sound apparatus first when mastering the skills of vocal singing.

Also, individual training will help the student develop a unique vocal style. Each performer will have the opportunity to experiment with different styles with their voice, learn new approaches and find their style of performance. Through individual work in vocal performance, the teacher helps to create a unique performance technique, taking into account the voice of the student, his natural characteristics and musical information. This also increases the student's creative approach and interest in music genres.

In addition, individual classes increase the self-confidence of students. Vocal performance often depends not only on technical potential but also on the confidence and self-esteem of the performer's personality. With a personal focus on the student, the teacher regularly encourages his success, increasing his/her self-confidence.

This, in turn, helps to make the student's performance style more free and confident. Each successful performance gives the student a passion for further development and mastering new performance techniques.

The teacher tries, to individually organize the students' classes when they are effective, show long-term competence and pursue the goals necessary for long-term development. Students can explore individual characteristics, countries and opportunities, as well as the activities they need. With the help of personal training, students are taught vocals inherent in vocal competence, as well as strengthen the ego technique.

Finally, individual training encourages independent work and self-development in the field of vocal performance. The student increases his/her potential by mastering the advice s/he receives from the teacher, organizing his/her independent training and gaining experience with various approaches. This approach gives the student a strong motivation to develop their abilities and encourages him/her to independently evaluate his/her activities and learn new techniques.

In this way, individual performance is pedagogically important in improving vocal performance. Aspects such as an individual approach, technical and emotional development, increased self-confidence and the formation of a performance style provide an effective pedagogical approach for gifted students. Through this, students develop not only their vocal techniques but also their creative and personal potential.

Along with improving vocal performance, it is necessary to properly progress the vocal technique. By "vocal technique", we understand that all parts of the vocal apparatus in the singing process of the singer are mutually exclusive. And the dignity, wealth and timbre of the developing voice will be known in the course of the lesson. Any musical or musical sentence has its expressive

content. Work on the work and its image is divided into three stages. The first is the study of the music and words of the work, the second – is work on vocal techniques and the third – is artistic processing.

Professional singer-emotions such as anger, compassion, humor, ridicule, caresses, kisses, cunning, pain and courage should have the skill to sing it all. The main goal of the performer will be to be able to enter into the hearts of listeners the passions of the human world.

The birth of the voice (even of the classical voice) requires chance for some, and hard work for some. There are three styles of singing: open and closed method, folk and classical (academic), as well as Variety direction. Pop-oriented songs use elements of folk melodies and jazz. The genre covered most of the singing directions. The jazz-oriented performance primarily refers to the exalted perception of rhythm and harmony (the harmony of notes), while at the same time implying the mobility and improvisation of the voice. In jazz-oriented songs, the feeling of The Shape of the work should be able to demonstrate a musical sentence, changing it, but not leaving the desired harmony. In addition, improvisation in collaboration with musicians is also not without purpose. The singer should have vocal techniques, that is, be able to freely control his/her voice.

Estrada's vocals differ from academic vocals in the naturalness and openness of the sound. However, like academic direction, in the variety of genres, singing skills, the positivity and brilliance of Sound have an important place[3].

The element, that requires another special tribute to the improvement of vocal performance and technique, is a special emphasis on the harmony of this word and tone. The performance of the song is based, as we know, on the fact that it is inherent in a proportional interpretation of the word and melody, representing each of them with a separate approach. Naturally, the musical melody that occurs in the complex of Sounds has a special meaning that blurs. In its place, the word attached to it also expresses an important idea. In fact, from time immemorial the melody is attached to the word. In this process, the idea of the word was also the basis of the melody. The singer, on the other hand, must reveal both factors by singing their hidden content in a sound interpretation, while ensuring the unity of the melody and the word. It should be noted that its level and importance also depend on the extent to which the work is interpreted.

When a song is played, great importance is attached to the fact that the pronunciation of the word is clear and correct. Clear pronunciation is considered one of the most important artistic means of expression in the light of music content[4].

By training more students in vocal training to engage in independent training, the high quality and efficiency of the training process can be achieved. For example, the first of the pedagogical skills of a vocal teacher should first learn the acquired experiences in the field of Education. This will help closely in solving many problems. In addition to the experience of advanced teachers, the activities of ordinary teachers are also studied. Because the study of the experimenter is a problem in the process: achievements and shortcomings are identified. Each lesson has a special feature. In vocal training, however, there will be performance techniques, technical capabilities, and secrets of creativity.

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