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THE IMPORTANCE OF PEDAGOGICAL MASTERY IN TEACHING VARIETY PERFORMANCE TO STUDENTS

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Abstract: This article provides a scientific analysis of the role and significance of pedagogical mastery in the process of teaching variety performance. It highlights the importance of a teacher's professional and creative abilities in shaping students' artistic and aesthetic taste as well as their performance skills. The article also emphasizes the crucial role of pedagogical mastery in improving the quality of education in the field of variety performance.

Keywords: variety performance, performance art, pedagogical mastery, creative approach, educational process, student.

According to numerous researchers, in the early 20th century, variety performance songs were mainly the result of composers' creativity, whereas by the end of the century they had developed into an independent art of performance. Thanks to vocal mastery, modern variety performance significantly expanded its boundaries, going beyond the scope of mere "mass art" and turning into a widespread phenomenon of everyday culture. It even became an essential part of the modern education system, fashion, mass media, internet culture, and even politics. One of the most serious challenges faced by variety vocal art at the end of the 20th century was that in the information society, the reproduction and copying of variety music became commonplace, in other words, it became an indicator of the national show business industry. Variety vocal art of the late 20th century thus emerged as a universal phenomenon of local culture[1].

Today, variety performance is not only one of the main directions of mass culture but also a form of art that directly influences the worldview, aesthetic taste, and spiritual development of young people. Therefore, the process of teaching variety performance should not be limited to developing technical skills alone; it must also aim to reveal the student's individual creative potential and develop their stage speech, vocal ability, sense of rhythm, and improvisational skills. The teacher's pedagogical mastery plays a decisive role in achieving these goals. In our view, one of the most effective ways to advance contemporary vocal art is to develop a national variety performance that is based on a deep historical and cultural foundation and reflects the artistic taste and spiritual identity of the people. Indeed, music – and especially its most popular form, variety performance – if detached from national roots, may turn into an instrument of the "soft power" of other cultures, creating a risk of cultural expansion. For this reason, in order to prevent such negative phenomena, it is necessary to nationalize variety performance by incorporating folk melodies, national style, and spirit into it. As a result, variety singing will represent not only mass appeal but also national identity, turning into a powerful educational and spiritual tool that enriches the moral values of young people[2].

Pedagogical mastery is the teacher's ability to creatively integrate professional knowledge, skills, and competencies to organize the educational process effectively. In the field of variety performance, this mastery consists of several key components: Methodological preparation –

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having a thorough knowledge of vocal techniques, stage movement, repertoire selection, and interpretation methods. Communicative skills – the ability to communicate effectively with students while considering their psychological state. Creative approach – fostering the development of students' individual style, encouraging freedom and originality in performance.

The first challenge a teacher faces is that students do not have the same level of preparation or vocal abilities. Some may have a wide vocal range and naturally developed breathing technique, while others may lack these abilities. This situation requires a differentiated approach during the learning process. Many students come with incorrect vocal habits formed in preschool or amateur singing stages (for instance, singing with throat tension or improper breathing). The teacher must scientifically correct these habits and teach them physiologically correct singing techniques. This, in turn, requires considerable time and individualized work with each student. Variety art is one of the most versatile and dynamic branches of modern stage art. Teaching this discipline requires not only the development of technical skills but also the cultivation of stage culture, creative thinking, and psychological preparedness. One of the key didactic principles in teaching variety performance is the principle of progression from simplicity to complexity. This principle ensures that the educational process is structured, consistent, and effective. The training process in variety art should begin with simple exercises and gradually advance to more complex performance elements. At the initial stage, students engage in basic voice, rhythm, and movement exercises, laying a solid technical foundation. At this level, particular attention is paid to developing stage freedom, proper breathing techniques, control of vocal range, and coordination of movements. In the next stage, students are introduced to more complex elements such as dramatic expression, emotional diversity, improvisation, and techniques for interacting with a live audience. A step-by-step approach helps reduce psychological stress, builds self-confidence, and enables students to perform freely and creatively on stage. This principle also plays an essential role in developing creative thinking. Through stepwise learning, students not only master technical skills but also acquire the ability to make independent artistic decisions. As a result, their performances become more meaningful, emotionally rich, and engaging for the audience.

Progression from simplicity to complexity serves as a fundamental methodological basis for teaching variety performance. It ensures gradual development of students' skills, creates psychological comfort, and guides them toward achieving a high level of professional mastery. An educational process organized according to this principle contributes to the deepening of the content of variety art, stimulates creative renewal, and helps prepare a new generation of competitive artists. Innovative approaches play a crucial role in effectively teaching variety art performance: Integrative approach – combining music theory, stage movement, and psychology into a single learning process. Interactive methods – including masterclasses, group performance sessions, and stage experience exchanges. Student-centered approach – developing individualized growth strategies for each learner. High-level pedagogical mastery leads to the full realization of students' creative potential, technical and artistic perfection of variety performance, the development of stage culture, aesthetic taste, and professional responsibility. Ultimately, this process fosters the emergence of a new generation of creative talents for the Uzbek variety art scene.

Musicologists O. Bekov and D. Mullajonov, in their studies, note: "The variety concert, built on bright, colorful, and sharply changing elements, but not necessarily unified, demonstrates its ability to absorb almost all forms of artistic creativity – from poetry and music to circus. Unlike philharmonic concerts or theatrical performances, variety art is inherently focused on the constant, direct connection between the artist and the audience. This feature even led to the emergence of the unique genre of conference-style variety performances."

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The primary form of variety singing instruction is practical training. This requires students to engage in additional independent study of theoretical material. During classes, it is essential to apply knowledge gained from courses such as solfeggio and stage movement, as well as to work regularly with technical equipment. The instructor must pay special attention to developing students' melodic and harmonic hearing as well as their musical memory. In the educational process, the teacher gradually complicates the tasks, expands the vocal possibilities of students, and closely monitors the formation and development of key vocal skills such as breathing, sound projection, intonation, diction, and acting technique. The quality of students' performance significantly improves when the teacher emphasizes the character, historical context, and uniqueness of the song, guiding them in detailed work on the artistic image. Repertoire selection also plays a crucial role. When compiling it, the teacher should consider the need to broaden students' musical and artistic worldview. Therefore, each student's repertoire should include not only national works but also masterpieces by "stars" of world culture. Over time, the repertoire should become more complex and evolve in accordance with the educational objectives. Teaching students the history of variety singing allows the instructor to achieve several important goals. Firstly, such education helps shape students' professional identity, awakening in them a deep understanding of the significance of variety art and giving meaning to their creative activity. Secondly, by working with historical materials, the teacher fosters students' analytical and critical thinking.

Comparing the stylistic, ideological, and technical features of each historical stage of variety art enables students to understand complex musical-historical processes. Thirdly, a thorough study of the history of variety singing fulfills an important social mission: the preservation of national variety performance. Since the variety art of any nation reflects the social, political, and spiritual spirit of its era, its study contributes to the development of national identity. Variety music is a powerful ideological tool in a compact form. It is light and easily perceived by the masses, capable of promoting any idea effectively. This potential should be used wisely to preserve the authenticity of national variety performance in the global entertainment market and to guide the spiritual, educational, and aesthetic views of the younger generation toward positive values.

For this reason, we believe that the study of the historical and theoretical aspects of variety music, the creation of new forms and principles, and the forecasting of its future development represent a specialized field of musicology that serves as a kind of "scientific shield" for this art form. In today's era of rapid globalization, variety art can play a vital role in guiding the moral, educational, and aesthetic outlook of today's youth toward virtue – and this is no exaggeration[3]. Variety performance is one of the most multifaceted and paradoxical phenomena in contemporary stage art. Its multifaceted nature lies in the fact that, to this day, the distinctive features that set it apart from other art forms have not been fully defined, there is no universally accepted and precise definition of this genre, and a comprehensive methodology for educating and training variety performers has yet to be developed[4].

Because variety performance is still in the process of development, the absence of a fixed definition and unified methodology provides wide opportunities for creative exploration. This situation allows artists to discover their own unique style, create new directions, experiment with innovative forms, and adapt to audience demands. The lack of rigidly established methodology also encourages teachers and students to apply personalized approaches, intensify creative research, and contribute to the ongoing evolution of variety performance. In this way, the fact that the theory and practice of variety performance are still not fully systematized makes this art form an open, dynamic field for new scientific research and innovation. The significance of pedagogical mastery in teaching variety performance is immeasurable. It not only ensures

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students' technical and creative development but also shapes their personal qualities, stage culture, and sense of professional responsibility.

Therefore, educators in the field of variety performance must continuously work on their self-improvement, master modern methods and technologies, and prepare students for the professional stage by granting them creative freedom. A creative pedagogue does more than provide technical knowledge; they cultivate students' artistic and aesthetic taste. They teach students to analyze the content of musical works, fully reveal the stage image, deeply experience the emotional impact of music, and convey it effectively to the audience. As a result, students begin to view the performance process not merely as a display of technical skill but as a means of artistic expression. The harmony of professional and creative capabilities enlivens the educational process, creating an engaging and effective learning environment for students. This systematically enhances their stage culture, artistic thinking, and performance mastery. When a pedagogue possesses high professional and creative potential, they become not only a source of knowledge but also a guide and an inspiration for students. Consequently, students develop independent creative thinking, refined aesthetic perspectives, and a mature professional stage culture.

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