



Pedagogical Principles and Methods for the Education of Singer-Actors

Oydin Ibragimovna Alimbekova

Acting Associate Professor, Vocal Department at the Uzbekistan State Institute of Arts and Culture

Abstract: *The material in this article introduces the reader to the most prominent methods of music education used in music education. The article also introduces the reader to the philosophy and principles of each method, the unique pedagogy, practices and actions.*

Keywords: *art, music, teaching, methods, music education.*

Today it has become obvious to all the need to further develop pedagogical excellence and its foundation - educational methods - in the light of the challenges facing higher education in our Republic: a striking change in the field of higher education pedagogy, which is solving the complex problems of training a new generation of specialists who meet the high requirements of international standards [1].

A pedagogical method is an approach to teaching that has:

- 1) an identifiable core philosophy or set of principles;
- 2) a single set of pedagogies unique to it with clearly defined practices;
- 3) goals and objectives worthy of pursuit;
- 4) integrity.

Vocal pedagogy isn't just about developing a singing voice. Vocal pedagogy aims to develop a set of diverse abilities in the student. They deal with both the musical and artistic as well as the technical side of the art of singing. The educator's role is to provide aesthetic education, form the student's world view and develop the moral and volitional qualities necessary for the student's work. Unlike teachers in other performing professions, a vocal coach does not deal with a ready-made musical instrument. It both shapes the "instrument" itself and teaches how to "play" it. The variety of anatomical structures and functions of the vocal apparatus of different singers makes it difficult to use a single vocal technique that is suitable for all singers.

Vocal pedagogy is designed to educate the singer according to the needs of current performance practice. Its principles are historically relevant and therefore cannot be mechanically transferred from one era to another. However, they reflect the constant pedagogical laws of vocal development, as well as the physiological principles of the vocal apparatus.

At the same time, the vocal coach often has to deal with students who have not initially been exposed to a supportive musical environment and therefore have insufficient musical development.

However, the development of musicality is possible at any age. The nervous system is capable of various modifications and development in response to the demands of the environment. Such ability as musicality, i.e. the ability to understand musical speech, to comprehend its content, can be mastered to a greater or lesser extent by anyone with the right approach to this task. You can equally develop the elements that make up musicality: hearing, sense of rhythm, and so on.



It is also the teacher's task to awaken the creative potential of the student, to bring to life his personal attitude towards what he is performing. It is not only necessary to instil a love of singing, but also the process of working independently on the piece.

Furthermore, the teacher should not "coaching" the student, should not impose unquestionable demands to interpret a piece of music this way or that way - he should develop the student's creative imagination by prompting, "nudging", showing performance options. The main thing, as Dmitriev notes in *The Basics of Vocal Methodology*, is to teach how to approach the piece, to show how to work with it so that the performance is convincing and truthful [2].

Sometimes, as P.V. Golubev points out, there is a sudden leap in the student's development associated with a new piece or part. In this case, a stage image close to the psyche and corresponding to the student's performance data plays a decisive role [3].

An indisputable technique in artistic performance is the naturalness of the sound, which requires the vocal coach to be attentive to the student throughout the training.

Many statements, along with those of Dargomyzhsky and other composers, are by Glinka about naturalness and naturalness in singing. "What is naturalness in music? Sounds are natural when they faithfully express the composer's thought or feeling", said Glinka [4].

On this point, Wener, Csiksentmihaii and Magyari-Berk described the situation in research on creativity in creative personality using the fable of the blind man and the elephant, where people touch different parts of the huge animal and name the part in question.

Barsov, in his book *Vocal and Performing and Pedagogical Principles of Mikhail Glinka*, notes that the vocal school as a whole is alien to any kind of effects which are not justified by the content of the work being performed.

Singing words, vocalise, are used in Glinka's works not as ornamentation but as a means of great psychological emotional expression and depth of image [5].

Vocal pedagogy, warm-up exercises and rehearsal techniques represent fundamental aspects of voice production in the context of vocal education.

The same choral rehearsal is the place where the conductor must demonstrate knowledge of these areas in order to help the choral musicians improve their singing skills and succeed in preparing for the final musical performance. At this point he is the main educator for his choir.

By using anatomical, metaphorical, emotional, psychological and physical guidelines, the teacher or choir director can give each singer in the ensemble the opportunity to grow individually. As individual vocal growth increases, so does the opportunity to create music at a very high level, increasing the overall sense of achievement.

The processes involved in vocal pedagogy and rehearsal technique are in a state of constant evolution. While there are many useful resources, both old and new, there are also a number of incomplete or outdated methods on the market.

Along with all of the above, one of the main factors in fostering a creative vocal personality is fostering students' motivation.

Previously, it was believed that the essence of education was the organisation of students' activities and therefore the pedagogical process was structured as a set of different types of activities. It came down to the fact that the wider the range of different activities, the more effective the process of education. But in practice, this has not turned out to be the case. For some students this method was effective, but for others it was only negative. The point is that it was



necessary to identify the motive, i.e. what the activity was done for. S.L. Rubinstein wrote that a teacher who cannot penetrate into the motives of a student's activity works essentially blindly [6].

So, having considered some of the techniques and methods of work on the development of vocal data, we come to the conclusion about the paramount importance of meaningful, natural singing, based on a deep understanding of the content of the musical work, the expressiveness of the sung word, its meaningfulness. This is especially important because it is a fundamental principle of the world school of singing, the main priority of which has always been highly artistic, deeply meaningful singing.

List of references:

1. Kosheleva A., Sabirova Sh. Pedagogical technologies and pedagogical skill in arts and culture (textbook) For master's students of creative universities / Publishing house "Lesson press" T. 2020. 168 л.
2. Music. Program for 1-8 grades GSL / author's team under the scientific leadership of D.B.Kabalevsky. - Moscow: Prosveshcheniye, 2004, 2006.
3. Medushevsky V.V. Spiritual and Moral Education by means of music // Lecturer (Special issue of "Musician-Pedagogue"). 2001.
4. Krasilnikov I.M., Kryukov M.A. Musical Art and Tomorrow's Pedagogy // Music at School. 2000. - № 3.
5. Krasilnikov I.M. Modern tendencies and contradictions in development of musical culture and education // Music at school. - 2000. - № 1.
6. https://studbooks.net/1747673/pedagogika/vospitanie_tvorcheskoy_lichnosti_pedagogicheskoy_praktike.
7. ALESSANDRONI, N. (2012a). El paradigma del Diagnóstico en la Pedagogía Vocal Contemporánea: orígenes y aplicaciones en la enseñanza de la Técnica Vocal. In Actas de las 6tas Jornadas de Investigación en Disciplinas Artísticas y Proyectuales (JIDAP). La Plata: Facultad de Bellas Artes (UNLP).
8. ALESSANDRONI, N. (2012b). Pedagogía Vocal Contemporánea y profesionales prospectivos: hacia un modelo de Diagnóstico en Técnica Vocal. Boletín de Arte, 13(13), 72–76.
9. ALESSANDRONI, N. (2013). Pedagogía Vocal comparada. Qué sabemos y que no. Arte E Investigación, 9(1), 7–13.
10. ALESSANDRONI, N. (2014a). Estructura y función en Pedagogía Vocal Contemporánea. Tensiones y debates actuales para la conformación del campo. Revista de Investigaciones En Técnica Vocal, 2, 23–33.