

## Professional Factors of the Process of Preparing Young Singers for Ensemble Performance

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**Annotation:** This article provides detailed information on the artistic possibilities of performing traditional music in a group, methods of systematically improving and deepening the educational program, the widespread use of modern technologies that are in demand at the time, and professional factors in the process of preparing young singers for ensemble performance.

**Key words:** art, music, culture, performance, process, professional factor, ensemble, teacher, student, profession, pedagogy, level, interest, person, field.

**Introduction.** Although the art of singing is familiar to everyone with its folk roots, it is very important to master the above aspects through the lessons of teachers when mastering the profession at a professional level. In the process of singers' performance, especially in ensemble performance, teacher-student lessons, mastering the traditions of teachers in a pedagogical way are of particular importance.

**Main part.** Decisions of this nature being taken by our government are another important step towards the future of our country, the youth.[1] Music is valuable for the melody embodied in it. And the melody must be sung. In singing, it is necessary to have not only a dry voice, but also the above-mentioned performance elements. Music, like all areas, has its own laws. Among these, there are also specific aspects of performing as an ensemble in the practice of traditional music performance.

Nowadays, the art of makom performance is being taught to the younger generation in higher and secondary specialized vocational institutions. There are great opportunities for the younger generation to perfectly study the masterly interpretations of the vast classical musical heritage created by ancestors and passed down from mouth to mouth. Because singing involves the activity of all human organs. It contains works with such unique features that they can be played with different charms in ensembles of different compositions. For this, it is necessary for the music teacher to conditionally divide the music lessons into groups, taking into account the impact on the student's education.[2] Therefore, in the composition, along with the lessons and experiences of the masters, we widely used the research of musicologists and master artists who have conducted research on traditional singing and revealed various aspects of the art of singing. From their ideas, the aspects necessary for ensemble performance were revealed. In particular, the ideas expressed by Y. Rajabiy, L. Rajabov, O. Rasulov, S. Begmatov, H. Isroilova for the formation of young singers were presented. One of the reasons for this: the performance of traditional music as a team has always demonstrated its artistic potential.[3]

The proper mastery of ensemble performance by the youth of our time is a requirement of the times and one of the urgent issues facing current teachers. Ensemble singing in traditional singing also has its own specific aspects. In order for singers to perform as an ensemble, teachers who teach and students who study are required to pay attention to a number of aspects. One of them is the skills of performing as an ensemble. First of all, the main task of the teacher: to select voices that are specific and suitable for collective performance when forming an ensemble of singers. It is also necessary to properly distribute the voices of the team during the educational process.

In the formation of students' singing skills, following a number of practices will lead to good results. In particular, developing their musical hearing, listening to each other, perceiving the musical melody, the main theme of the work, achieving the interpretation of the melody, method and words in harmony with each other as much as possible. However, there are systemic problems in the field of music education, insufficient attention is paid to the good use of existing opportunities and potentials for the development and implementation of innovative ideas and technologies, against the effective implementation of the intended reforms and the innovative development of music education in the field of science in the country the constraints shown are important deadlines.[4]

Another factor that needs to be paid attention to is the passionate interpretation of the work. The final form of musical interpretation is, of course, a specific dialogue between the performer and the listener. The singer interprets, the listener receives. There are various aspects of educating and professionally developing a traditional music performer. Teacher (pedagogical), spiritual (psychological), artistic-aesthetic, performing, etc. In the field of singing, it is also important to form these aspects at a professional level. In addition, it creates a great opportunity for the student to mature as a singer. Therefore, in professional training, a singer should, first of all, master the art of singing step by step, master the heritage, and improve their skills theoretically and practically. It is also necessary to systematically improve and deepen the educational program, and widely use modern technologies that are in demand at the time. Of course, practical mastery is important.[5]

For this, performing activities serve as a decisive stage for any singer. Stage performances are of particular importance in the practice of singers performing as an ensemble. There are specific stage rules for collective performance. First of all, for orderly performance, the singers should have a healthy cultural, moral, and spiritual state and be mentally alert, which leads to good results. In this, the singers' performance experience in the ensembles comes into play. To do this, the ensemble participants must master the lessons of their teachers well, and the teacher must mentally tune his students and instruct them to master the work perfectly. The stage educates young singers in all aspects. It increases their responsibility for performance. The singer begins to perceive responsibility to the listener. The feeling of captivating the listener with their performances increases. After feeling the fascination, special responsible approach skills are formed.[6]

Most importantly, they try to perform perfectly based on the lessons they have learned. This requires strong willpower from young people. Ensemble singers must understand that during the performance, they must correctly convey the essence of the work to the listeners. They must reveal the ideological content of the musical sample, the song. Therefore, it is advisable to organize thematic performances (concerts) with their participation that will regularly create dialogue with the listener.

Direct meetings with listeners, conversations, concerts (academic, technical, etc.) provide an opportunity to understand the true essence of singing. These unique conversations are a real field of experience during the period of taking lessons from teachers, and there is no doubt that mastering under the supervision of teachers will be comprehensive, meaningful and flawless. The practice of performing in an ensemble is an opportunity for future singers to master all the aspects necessary for a representative of musical art. First of all, their passion for singing manifests itself and they rush to collective performance. Secondly, they jointly master the secrets of solo singing and ensemble performance.[7]

It is certain that each team has its own shortcomings, and the teachings of teachers are necessary to eliminate them. This is to improve singing skills. Thirdly, traveling imposes a special responsibility on the singer. The fact that singing is more difficult than solo singing is evident in the khan. It is necessary to be constantly alert, to increase the responsibility of the inner ear in the khan, to listen and sing along with the ghazal and the melody without straying from the melody of the work, without confusing the words, in accordance with the rhythm of the melody. All this helps the young singer to develop the skills of the teacher, that is, voice, imagination, perception, listening ability, memory power and interpretation,

memorization of words and melodies, clear pronunciation, fluent and meaningful interpretation, listening to music and following it in performance, using the voice correctly, listening to the melody and interpreting it together, that is, performing with a sense of harmony, and having a creative attitude to the work, and to properly apply them in the singing career. The art of performing in an ensemble is a beautiful example of performing practice. The knowledge of the above features is considered to be the practice of the lesson period. The lesson exercises of young singers who are members of the ensemble are also unique. Each teacher conducts exercises in his own way. However, there are also general rules for performing in an ensemble.

This should be approached pedagogically. In particular: first of all, it should be directed towards the development of the singers' performance, theoretical and practical knowledge; choosing a suitable piece for performance (following the performance program, taking into account the ensemble's performance capabilities and ensuring development); working on the piece, memorizing the musical melody and lyrics of the piece, interpreting and explaining the text; pronouncing the words of the ghazal correctly; introducing the order of the makoms and showing which key(s) the piece being performed is based on, etc.[8]

Preparing the ensemble for singing is also a unique process. Like all areas of music, it is necessary to prepare the singers for singing in traditional ensemble performance. First of all, the music and lyrics of the piece to be studied should be analyzed. During the lesson, the text of the song should be repeated to the singers several times. The singers should recite the text as poetry. When reciting poetry, it is advisable to constantly monitor the correct pronunciation of letters and syllables in words. After that, work is carried out on tuning and warming up the voices. The exercises adopted for tuning the voice are used. Passing voice tuning exercises is the responsibility of all ensemble participants. Exercises specific to female and male voices should be performed first together, and then separately. For singers, it is advisable to choose exercises that gradually warm up the voice, the tone of which affects all voices equally, and are of equal difficulty for all voices.

**Conclusion.** It is recommended to use simple methods of preparing and warming up for singing. In this case, singing the singers' simple vocal range in half or in full, singing intervals that are widely used in singing practice, leads to good results. Most importantly, along with warming up the voice, singers develop the skills to always perform these intervals cleanly and accurately. During the exercises, the teacher should pay close attention to the students' breathing and its purposeful use for vocal singing. Breathing is one of the important processes in classical singing.

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