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Features of the Organization of Dialogue Between the Teacher and Students in the Class of Variety Vocal at the University During the Period of Preparing the Student for Participation in the Executive Competition

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The art of dialogue between a teacher and a student is one of the least developed components of humanistic pedagogy today. Meanwhile, it is precisely the dialogue in line with the individually-oriented approach, which is popular in the modern educational process (in most specializations), that should be considered one of the main tools for revealing the creative, intellectual potential of a student. A dialogue in the educational process should be a communication aimed at solving any educational task, presented in a verbal format, during which there is an exchange of information between its participants, as a result of which they determine a constructive solution that suits both. And at the same time, if we rely on the data of modern psychology and psychotherapy, a dialogue is the most important way of emotional relaxation, providing emotional support in leveling the negative consequences of excessive psychological stress on the student. In teaching the art of pop-jazz vocal, one of the most competitive arts in modern musical culture, and especially in preparation for a performing competition, which sharpens the already extremely pronounced competitive component in this kind of performance, the teacher's ability to organize a dialogue with the student becomes especially important. The problem of such an organization lies, first of all, in the individuality of its solution. The nature and content of the dialogue is always determined by the individual psychological characteristics of the student and his current psycho-emotional state. That is why it is more important for a teacher not to develop a "formula" of dialogue, but rather to focus on the following sum of criteria: increased emotional involvement in the process of preparing a student, a clear increase in the level of performing skills, an increase in resistance to psychological stress, emotional liberation, a gradual decrease in the fear of external evaluation, development of skills for adequate self-assessment. It is fundamentally important to note that compliance with only one criterion is not at all proof of the success of the dialogue. That is why a sum of such criteria allows the teacher to assess as objectively as possible the effectiveness of the actions he takes to organize communication.

The relevance of the subject of this article is conditioned by the situation of the need for the fastest and most effective development, in which the pedagogy of vocal variety and jazz art resides in Uzbekistan. The relevance of the subject of this article is

due to the situation of the need for the fastest and most effective development, in which the pedagogy of vocal variety and jazz art in Uzbekistan resides. It should be understood that the very art of pop and jazz vocals is one of the most dynamically developing in the modern world. The constant renewal of the genre-style palette, the constant growth of requirements for the skills of vocalists, the affirmation of individualism and originality of the performing style as a key value of this art, make it necessary to constantly improve the methods of professional training of performers. And it should be noted that at present there are many gaps in the methodology of training of pop singers, which significantly constrain the process of its improvement.

The lack of scientific development of the process of building a dialog between the teacher and students in the class of pop vocal in general, and during the preparation of the student for participation in the performance competition is one such gap. At the same time, its "filling" with scientific and tested methods will help to solve a whole range of problems of formation of psycho-emotional and vocal readiness of the student for professional activity, such as: achieving a high level of stress resistance, acquiring the ability to adequately create its own original style and many others.

It is not possible to "fill" this gap with the material of one article, and the purpose of this work is to identify some opportunities and criteria for the effectiveness of this process.

Dialog, i.e. the specially organized verbal communication between the two subjects is an integral part of the life of almost all people without exception. As defined by the Literature Encyclopedia, dialog is "a verbal exchange between two, three or more interlocutors. The possibility that this juxtaposition opens up in a conversation with several persons has long led writers to refer to dialog as a special form of development of philosophical or generally distracted in their broad significance (moralistic, etc.) themes" [3].

It is of fundamental importance to point out the possibility of ideas development, as this is the opportunity that makes dialog the most important tool of pedagogy. Clearly, its definition of "verbal exchange" is superficial. Thus, G.D. Levin, rightly pointing out that the problem of a comprehensive definition of the essence of this

concept has not been solved, on the basis of a comparative analysis of many defixes, proposes to consider dialog, including communication between two or more subjects with mandatory feedback in real-time communication [5, p. 230]. In this connection, he asks the most important question in his article "Dialog as a form of communication": Isn't there a genealogical mechanism at the heart of the dialog? [5, p. 232]. And the answer is: "...we must distinguish between the truth and the truth of knowledge... In the dialog, it is not true knowledge and the truth of knowledge, but its authenticity. On the basis of arguments accepted by all participants of the dialog, opponents and opponents come to a common opinion... It is through this that dialog is not only a tool for turning personal knowledge into an interpersonal one, but also a filter on this path. If an agreement cannot be reached, the dialog is suspended for research that is not included in the contents of the dialog. Dialog is communication and communication only" [5, pp. 234-235].

Dialog should therefore be seen not as a way to truth, but as a way to the process of understanding it. This is the tremendous potential of dialog as an instrument of pedagogical education. A whole range of pedagogical directions, establish dialog as the most important way to involve the student in conscious, independent learning. And this is the example of a problem school: "In the process of problem-dialog training, the students are provided with creative knowledge acquisition through a dialog organized by the teacher. The teacher at first in an encouraging or giving dialog helps students to put the learning problem, i.e. to formulate a topic of study or a question for study, thereby arousing interest in new material, forming cognitive motivation" - writes O.I. Vaganova [1, p. 11].

But it's not just the awakening of cognitive motivation, it's not just the acquisition of knowledge. Modern pedagogy, in which a personalized-oriented approach is becoming more common, dialog is seen as an instrument of the student's emotional involvement in the learning process (which is more than just a motivation for learning) and its psycho-emotional release, which ultimately leads to the maximum discovery of the student's creative potential. The concept of personal-oriented approach, which assumes the maximum (as far as possible) individualization of the

educational process in accordance with the psychophysical characteristics of the student [2, p. 41], as well as this interpretation of the meaning of dialog was formed under very strong influence of humanistic psychology and psychotherapy, in the dialog is the main tool of activation in the client of psychological mechanisms leading to his healing. "Dialog, from our point of view, arises and develops in various types of therapy to the extent that the therapist treats the client as a whole, spiritual being, even though the metathetical grounds of traditional approaches do not contribute to such treatment. Dialog is a key component of psychotherapy and is possible in many psychotherapeutic directions, in some cases due to an unconscious desire for dialog and contrary to the therapist's conscious theoretical orientation". – the psychologist and psychotherapist M.Y. Kolpakova [4] writes.

Of course, dialog between a psychologist and a client and between a teacher and a student is two different forms of dialog. But there is a very important common feature between them: the focus on the psycho-emotional sphere of the human being, which is one of the most important factors in the realization of creative potential. And the most important goal of pedagogy, as well as the goal of modern progressive schools of psychology and psychotherapy, is to form creative approach in a given sphere of activity. But if psychology and psychotherapy are generally about life as a whole, then in the case of pedagogy, it is a narrowly oriented activity.

It is important to understand that the lack of elaboration of the principles of dialog with students in the pedagogy of the pop-jazz vocal is not a consequence only of her youth. This is a matter of common concern for music pedagogy, as questions of communication between the teacher and students are only beginning to be considered in scientific studies on general issues of professional training of musicians. The reasons for such late attention to this topic require separate coverage, and here we will only note that the very nature and the situation of the art of pop vocals in modern culture makes it particularly difficult to organize dialog in the classrooms of stage vocals in the course of professional (including at the university stage) training of the performer.

It is obvious that the sphere of vocal variety and jazz performance is one of the most competitive to date. The pop vocalists satisfy the spiritual and aesthetic needs of

a large audience and are in the focus of mass attention to a much greater extent than representatives of other branches of musical performance. Mass attention is self-worth, but it can also provide a huge income. These factors are due to the enormous level of competition among pop vocalists, which explains the huge psychological burden they have to face, starting from the final stages of training.

In the same way, the fact that a modern pop vocalist has to work on the originality of his style and image is a factor of increasing this load, because originality is one of the main values of the variety-jazz vocal art. In other words, self-expression, always a very energetic process, is trivialized compared to other forms of execution.

The preparation process and the competition itself for a student who has not yet had the relevant experience further reinforce the psychological pressures, as they have a competitive component and demonstrate their unique performing qualities become even more pronounced. The student's ability to cope with these stresses is largely due to ontogenetic factors and social experience, in particular the nature of family education. Thus education, which did not practice constant stimulation of the narcissistic component of personality, with a high probability will lead to that for the student the creative failure in the competitive performance, negative evaluation of its performance will not be factors of total demoralization and even executive degradation. At the same time, the task of the teacher is to organize a communicative space in the classroom, which will be favorable for students to acquire the skills to overcome the negative psychological factors of preparation and participation in the competitive performance. Dialog here is one of the most important tools for this.

The author believes that, on the basis of all the above, the dialog within the educational process should be seen as, on the one hand, a communication aimed at solving any educational problem, presented in a verbal format, in which the participants exchange information, which results in a satisfactory solution for both. On the other hand, dialog is a way of emotionally involving a student in the process of learning and acquiring skills in a particular activity, as well as a way of psycho-emotional relaxation by presenting their feelings and emotions in this communication.

In this case, the dialog within the educational process, in the classroom of pop vocals is a way to solve the following general and special tasks. The general author considers: defining the personal boundaries of the teacher and the student, defining the areas of their responsibility for the learning process, establishing a favorable psychological climate in the classroom, discussing the content, goals and objectives of the educational process, and creating ideas about the success of the educational process of achieving psycho-emotional freedom by presenting their feelings in dialog. To special tasks - discussion of the performing interpretation of musical material, discussion of formation of the student's performing image, discussion of purpose in creative process (including in the framework of preparation for the competition), development of skills of defending the own aesthetic position, etc. The problem is that, in the absence of a scientific, predictive power of dialog theory, you don't have to talk about any ideal model, the "formula" of dialog. The dialog requirements that many of the methodological developments have suggested, for example, the need to maintain a dialog within the framework of generally accepted standards of courtesy, a dialog based on the principles of mutual respect, are not always appropriate in practice. Every teacher, starting from his professional life, is very quickly convinced of how individualized it is to build communication with students to effectively solve learning problems. It is extremely common for teachers to give up intonation altogether when talking to students in the classroom, even if they are dissatisfied with the success of the classroom, because such increased intonation can aggravate the emotional state of the student. At the same time, it is common for the teacher to allow not only an increase in intonation, but even the use of jokes and sarcasm, which could slightly disengage the student, provoke some element of "sports anger" in it - in preparation for the competition it may be particularly appropriate.

Therefore, in the absence of the best, the author, based on his pedagogical experience in the framework of private practice and work in universities by several dozen students, can recommend the sum of the criteria, based on which the teacher can assess the success of organizing a dialog with each particular student. So, the dialog should be considered successful if:

- Increased emotional involvement in the training process;
- A clear increase in the level of performing skills;
- Increased resilience to psychological stress;
- Psycho-emotional release;
- Gradually reducing the fear of external evaluation;
- Developing adequate self-assessment skills.

The content and nature of the dialog may (and will likely) vary not only for each individual student, but also for each particular situation in the classroom with the same student.

Note that meeting one or more of the above criteria does not guarantee that dialog has become an effective pedagogical tool in this case. For example, if the dialog is carried out regularly in the format of "soul talks" on distracted topics, and takes the most part of the session, it is likely counterproductive from the point of view of the executive development in general and preparation for the competition in particular.

In general, we would like to conclude this article by reiterating that the problem of building a dialog between teachers and students in the class of pop vocals should be the central subject of scientific research of the foreseeable future, devoted to the psychological aspect of teaching. The dialog should be considered as a separate art, in which today, in the absence of a substantial theoretical basis, the teacher should be mastered, being very attentive to his personal boundaries, to the limits of his responsibility, to the dignity and psychological features of the student, but at the same time being ready for experimentation and improvisation.

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