

Individual Approach in The Professional Training of Pop Vocalists: Theoretical Foundations

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Abstract: This article examines the theoretical aspects of professional training for future pop vocalists at the university level. Special attention is given to the individually-oriented approach as a key method in developing students’ performance and creative qualities. The pedagogical and psychological foundations of this approach are analyzed, and its significance for the development of vocal technique, artistry, and stage confidence is substantiated. Emphasis is placed on the need to integrate the individual approach into the system of preparation for competitive activities, as well as on the relevance of forming a fully-fledged stage personality in students.

Keywords: Individual approach, pop vocal, professional training, music education, stage personality, vocal pedagogy, creative development, vocalist, higher education.

Introduction: The modern system of music education aims not only to provide students with the necessary vocal and technical skills but also to prepare them for real professional situations — concerts, competitions, festivals, and auditions. This is especially relevant in the field of pop and jazz singing, where performers are expected to offer not just high-quality sound, but also a bright and unique stage presence. The effectiveness of vocalist training directly depends on the methodology used in the pedagogical process. In recent years, the focus has increasingly shifted from a standardized, academic approach to an individually-oriented one, which takes into account the student’s psychological traits, temperament, vocal capabilities, level of musical ear development, motivation, and personal goals. This approach allows for the full realization of students’ creative potential, the formation of a stable stage personality, and the adaptation of the vocalist to the rapidly changing conditions of the modern music industry.

Pop-jazz vocal training in higher education is a unique discipline that requires the teacher not only to master the academic foundations of music education, but also to understand the specific nature of the genre: improvisation, freedom of expression, microphone

technique, and stage interaction. The educational process involves not merely the transmission of technical knowledge, but the support of individual artistic growth. The teacher must recognize the uniqueness of each voice, select repertoire that matches the student’s age, character, and vocal abilities, and develop their artistry, stage presence, and ability to convey emotion. Unlike academic (classical) vocal training, where standardized sound production and delivery remain dominant, the pop genre demands flexibility and the ability to “fit into” the contemporary musical landscape. This creates a need for an individual approach that does not impose a model but rather develops the student’s natural qualities. Such an approach requires a high level of empathy, attentiveness, and mental flexibility from the teacher. Individualization in pedagogy is the conscious construction of the learning process based on the characteristics of the student. As V. A. Sukhomlinsky emphasized: “Every child is unique, and the teacher must work not according to a template, but according to the living portrait of the individual.”

Vocal art, like any other creative process, cannot be standardized. The voice is not an external instrument—it cannot be replaced. It is connected to physiology,

personality, health, and even mood.

Petersburg: Lan'.

Individual factors that influence the success of vocal training include the physiological features of the vocal apparatus, type of nervous system, psycho-emotional reactions to performance and stress, natural musicality, temperament, communicative abilities, ambition, and motivation. These parameters determine not only the teaching methods used, but also the pace of progress, resilience to setbacks, and—most importantly—the internal readiness for stage performance. The individual approach plays a critical role in shaping the stage personality—that unique combination of qualities that makes a performer memorable. Artistry, confidence, the ability to evoke emotional response in the audience and jury, and the skill to quickly adapt to changing conditions—none of this can be effectively developed without considering individual traits. In pedagogical practice, this is achieved through a combination of classical exercises and personalized tasks, the selection of unconventional repertoire, stage behavior training, and work on self-presentation.

Thus, the individual approach becomes not merely a pedagogical technique, but a fundamental principle in the training of a vocalist at a modern university. It enables the student not only to master the profession but also to discover their own artistic identity, to become a well-rounded performer capable of capturing the audience's attention and thinking critically throughout the process of stage performance. Integrating this approach into the educational process fosters lasting motivation, self-confidence, and deep engagement with the art of music—qualities that are especially vital in preparing for competitive performance.

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