

METHODOLOGY FOR PREPARING A POP VOCAL PERFORMER FOR AN INTERNATIONAL COMPETITION

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<https://doi.org/10.5281/zenodo.8021562>

Abstract. *This article discusses the preparation of a pop singer for entering the stage as well as for international competitions. It also discusses the importance of the emotional and psychological preparation of the singer in achieving this goal.*

Keywords: *pop singer, stage, international competition, singing skills, acting skills, emotional and psychological preparation.*

INTRODUCTION

Along with the traditional requirements for the professional training of a musician teacher, today the range of its functional capabilities is determined by the realities of the modern socio-cultural and educational space, the needs of the labor market, scientific research and material and technical resources of education. Accordingly, the requirements for such a specialist are multifunctional in nature.

Teaching students pop singing helps to familiarize them with the basics of world musical culture, develop musical and aesthetic taste, form performing vocal skills, and provides conditions for further professional growth.

In the process of teaching pop vocals, it is necessary to solve the following tasks: education of artistic taste; expansion of musical horizons; development of interest in creative self-expression; mastering general and individually oriented pop vocal techniques; the formation of an original, recognizable timbre, a characteristic manner of singing, as well as one's own stage image [1, c. 32].

In turn, the tasks listed above serve one of the main tasks: educating the standard of the people, an example of imitation of the growing generation - the artist.

The artist, in turn, is formed as a person, acquires his individual traits and skills in the classroom, is brought up on stage, speaking independently in front of the people, but most importantly, he passes the exam summarizing the acquired knowledge at competitions. The places and achievements he has won serve as an indicator of the skills he has mastered.

Nowadays, the range of both republican and international competitions is very wide. Each of them gives the pop singer great opportunities for self-realization in the future, reveals the potential.

MATERIALS AND METHODOLOGY OF THE RESEARCH

According to V.G. Kuznetsov, professional training of a pop vocalist is an area that provides students with opportunities and conditions for the implementation and expansion of emotional and value orientations that deepen knowledge of the world, inclusion in an active musical and creative life, gaining a professional (socio-cultural, musical) competence, "creative individuality in pop and jazz performance" [2, c. 123].

Bringing a singer to the stage in the desire to compete, the teacher must take into account not only his professional skills, but also his moral and psychological preparation and condition.

Moral and psychological preparation betrays itself from the very first notes during a speech in front of competitors and specialists in this field. Namely, such traits as independence, self-confidence, charisma, mastery over emotions, acting skills are developed in the classroom, acquired by the teacher's emotional faith in his student. Analyzing our above-mentioned convictions, we can say that the springboard for the success of a future singer is set in the process of learning, depending on the mastery of the training load.

It is noteworthy that with a rather shallow content, pop genres can have a fairly high level of emotional openness and simplicity of expressing feelings. The role of a pop singer in this case is to broadcast new trends and ideas to listeners, a new emotional component, artistic language, artistic, aesthetic and musical taste.

In all pop vocal classes, the initial stage is the production of voice and breathing. Then a set of exercises for diction and articulation is included in the educational process. In addition to vocal skills, for the development and deepening of the knowledge of bachelor students studying pop vocal, the use of methods and techniques of independent work is of great importance. These include: reading special literature, collecting information about your favorite performers, composers on the Internet, listening to audio recordings on your own.

Classes in the discipline "Variety Ensemble" are of great interest to students. The main task is the development of creative abilities, the perception of music in all its diversity. The musical art of variety art combines a whole range of 18 different styles, trends and genres. In this regard, one of the main problems of preparing a pop singer is the choice of educational repertoire, the purpose of studying which should be not only the development of the voice, but also the development of the styles of pop-jazz music and the formation of the artistic taste of the performers.

RESULT OF THE RESEARCH

The repertoire of the performer working in line with pop-jazz vocals includes works of various styles. In addition, the vocal and educational repertoire of a pop singer should be enriched with "technical exercises, vocalizations, blues scales, jazz etudes; songs of Uzbek composers; songs of folklore stylization; modern domestic stage. Pop singing classes combine the educational process with a specific activity, where each student at all stages of training has the opportunity to perform in front of an audience. With each appearance on the stage, the performer receives an additional creative incentive for further studies and gains the experience necessary for the singer.

Since pop-jazz singing is a synthesis of vocal and theatrical art, the problem of the actor's training of the singer becomes relevant. In order to convey the artistic image in the performed work, the vocalist needs to immerse himself in its meaningful and emotional structure. In accordance with this, a variety performer must necessarily strive to master and assimilate the basic techniques of acting, and this cannot be done without knowledge of specific performers, their behavior on stage, methods of presenting words, etc.

When using the expressive means of theatrical art, it is necessary to take into account not only the genre and stylistic features of a musical work, but also the presence of acting abilities of the singer himself. As for the stage embodiment of a musical work, here we can talk about the need to reflect a direct artistic image. When working on a piece of music, the teacher needs to take into account how the audience will perceive the external means of expression (gestures, facial expressions, plasticity, elements of dance movements) looked natural [3, c.16-18].

DISCUSSION

Preparing a novice vocalist for concert performance requires not only systematic vocal training, but also mastering acting skills. In addition, knowledge of the best examples of pop-jazz art is necessary.

Comprehension of the creative heritage of outstanding singers of the last century allows us to assess the possibilities and boundaries of the interpretation of a musical work, as well as to penetrate deeper into the processes of owning and controlling the voice. The study of performing arts allows us to explore, first of all, the interpretation of the repertoire, as well as to understand and evaluate the achievements that are associated with the development of pop art of the 20th century.

CONCLUSION

Teaching students pop singing helps to familiarize them with the basics of world musical culture, develop musical and aesthetic taste, form performing vocal skills, and provides conditions for further professional growth.

Thus, pop song performance is a type of musical performance that is distinguished by the synthesis of various expressive means. Having knowledge of the history of pop performance is interconnected with the singer's ability to put various artistic images into practice - in the process of working and performing a diverse repertoire.

The directions of professional training of a music variety specialist must be built based on the theoretical and practical components, the spiritual and creative development of the student's personality.

The multifunctional nature of the performance activities of music pop specialists includes the possession of a performing culture, musical and theoretical knowledge; vocal skills and skills of playing a musical instrument; the basics of acting; knowledge in the field of the history of pop performance.

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