



Skill Improving Ways in Traditional Song Performing

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Abstract: This article highlights the methodological foundations of the process of formation of performing skills of students of cultural institutions, the specificity of this process. The most popular modern methods of vocal training of performers are presented, the short analysis of the most famous vocal schools of Russia and abroad is given. Considers the current state of the vocal training of future specialists in the vocals. Recommendations on optimization of process of vocal preparation of students of higher education institutions are given. The concepts of "performing skills", "performing", "vocal skills" and the meaning of these concepts in the system of training a vocalist in high school are revealed. Named the experience of outstanding vocal teachers of different eras and researchers in the field of vocal performance. The article contains a list of professional and universal competences of a modern high school teacher according to the theory of modern researchers. Considered system and active approaches to teaching vocal.

Keywords: vocal skills, mastery, performance skills, musical performance, developmental features, formation features, pop singing, vocal technique, music pedagogy, performance, systematic approach, activity approach

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It is known that the XXI century has been declared by UNESCO as the "Age of Education", which in turn imposes new requirements on higher education. Training highly professional, qualified and competitive vocalists is one of the priorities of modern cultural institutions of higher education. Today there is a need to synthesize the accumulated experience with different vocal techniques created under the influence of world trends in music culture and to look for new ways to shape the performance skills of vocalists. In this case, we mean the specific characteristics of the professional.

Training of students in the disciplines of "Variety-jazz singing" and "Solo singing". For a more meaningful, clear, and constructive review of the categories presented in the title of the article, let us turn to the leading, basic concepts of the problem under consideration.

A vocalist (from the Latin vox - "voice" and vocalis - "ringing") is a performer of various vocal parts in a musical group, conveying the content of a piece of music through the sound of a song. As you know, a creative person of any genre. The performer works as a unique translator of the artistic concept of the work: a vocal part, a dramatic piece, a dance or a musical work. The development of performance skills is possible only in the process of developing the artist's performance, which includes individual performance techniques, techniques of emotional impact on the audience, self-management during the performance of the work and the formation of the basics of stress tolerance, as well as the search for specific individuality. Let's focus on another special term - "performance skills". In our opinion, the most plausible interpretation of this concept is Anisimov's commentary proposed as the etymology of this compound: "A specialized technical-motor, intonation-expressive skill and constantly improving, high-level mastery and high-quality artistic and sound result, which allows the musician to effectively control the interpretation and emotional processes, to achieve

quickly."Sharing Anisimov's position, we note that in the field of vocal performance, co-production of voice and voice leadership technology are also the main methods of performance, technical vocal techniques and their development, interpretation of the work performed and the creation of an individual image.

As we can see, performance is a type of activity, the quality of which is determined by the skill level of the performer. Skills, on the other hand, play a role in combining creative thinking and creativity in the application of professional skills and competencies in practice. Therefore, it is expedient to consider the development of performance skills as a unit of artistic and technical tasks of vocal education.

Thus, today we interpret the effective formation of the performance skills of a pop artist as a process of synthesis and effective targeted development of all elements of the system of training vocal specialists, including:

- creative development;
- vocal training;
- formation of performance techniques, including components of vocal, acting techniques and stage movement;
- Systematize the learning process and develop students' skills of independent purposeful work.

The last point, which is determined by the requirements of the OOP for vocalists, has a special practical significance, it sounds like this: "Be prepared for continuous and systematic work to improve your skills in pop and jazz performance." It follows that increasing the level of systematic training, the ability to work independently, the general systematization of the whole process of professional training of future vocalists is possible on the condition of a systematic and active approach to teaching.

It is the synthesis of artistic and visual image, vocal and technical techniques and stage movement that makes the artist universal, interesting, revealing his individuality as a system consisting of a set of professional, technical and performance tools. It follows from the above that the experience of adapting the image being performed on stage shapes and develops the vocalist's performance skills.

We found confirmation of this idea in the process of working with students of the University of Culture, who understand the importance of extensive work to improve their skills in the first year of study. Almost all students said they would like to receive a comprehensive knowledge on the basics of the methods of well-known authors of the past and present in the form of a special course of choice. All of the above suggests that the performance load of a modern vocalist should include a wide range of techniques and performance methods.

Since the learning process in pedagogy is designed to activate the activities of students, to maximize their creative abilities, we assume that the optimal solution of the task of introducing a model of self-control in the learning process. To train vocalists in the form of "Lesson Map", which consists of an individually designed algorithm for independent work of the student, taking into account the innovative methodological recommendations. Let the theoretical basis and information base of this form of work be our proposed methodological guide for the effective formation of vocal skills of vocalists in cultural universities, which includes methodological recommendations for optimizing the process of professional training of future vocalists. So, the purpose of the manual is to optimize the formation process. The vocalist's performance and pedagogical skills and his professional competition are opportunities in the educational environment.

We believe that as a result of the author's skill, there should be a new learning product, such as "Individual Class Map", a unique individual way for each student to independently form and improve their academic performance.

In future, the student will have the opportunity to use the formed product in their professional activities.

Individual equipment can be built according to the provided model:

- 1) breathing exercises (list of authors of learning methods; list of exercises; level of difficulty of exercises to achieve maximum results, sorting by days of the week and insurance of the vocal apparatus from "overtraining");
- 2) vocal improvisation (skat: list of main syllables; tasks for compositions, list of recommendations for listening to performers);
- 3) music (accompaniment) (list of authors and compositions for study; independently choose to accompany the song material "by ear" and reading numbers; list of technical piano exercises; a flat distribution and comparison of material on days of the week with vocals and special subjects);
- 4) acting exercises (list of acting exercises for self-development; comparison with vocal and special subjects);
- 5) theoretical knowledge (list of authors of vocal techniques; features of experience of these authors; determination of testing of techniques of these authors in their professional activity);
- 6) team work (performing cover compositions, writing original material, studying theory, assembling a team to share experiences).

This form of work is based on two main components:

- on independent work of students;
- Using an activity-based approach to teaching.

Thus, we conclude that the use of consistency in teaching and the encouragement of students for independent work based on the encouragement of student self-education in the field of technical innovation in teaching are able to optimize the future learning process possible. And vocalists who have the best full development potential are improving their skills in teaching the subject being studied and developing performance skills in them.

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