

A HOLISTIC APPROACH TO THE FORMATION OF VOCALISTS OF PERFORMING CULTURE

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Abstract:

The article examines the problem of forming the performing culture of pop vocalists, the importance of the integrative approach in training pop vocalists is substantiated. Providing integrative content educational disciplines is associated not only with the study of vocal performance, but also with familiarization with artistic creative activity, which manifests itself in classes in other musical disciplines, dance, fundamentals stage movement, etc. The author characterized the concept of "performing culture of pop vocalists" as the totality of the technical and artistic-figurative aspects of the performed works, which carries traditions and innovations in the interpretation of the idea of the composer's plan, the style and genre of compositions, their form and content, revealing creative potential of the student's personality at the level of aesthetic consciousness and aesthetic activity, performing skills and abilities combined with experience in public speaking. The author identified the structure of performing culture pop vocalists, which includes the following components: professionally important qualities, individual qualities, stage culture, emotional and psychological preparation. Professionally important qualities ensure future successful professional activities of pop vocalists. Individual qualities are formed in conditions of active cognitive activity, musical practice, interpretation of musical and artistic values. They develop in the process of various types of musical and cognitive activities, pop vocalists, which involves the perception of music and its performance. An important aspect of stage culture pop vocalists is the culture of sound - this is the tone that creates the mood and conveys depth, brightness and content of performance. One of the indicators of stage culture is the image of the performer, which reflects the inner world of both the artist himself and his image, conveyed by various types of stage embodiment of the artistic image of the performed work. A vivid stage embodiment of a musical image requires emotional and psychological preparation. In many ways, the reaction to a stage situation depends not only on past experience and skill of the artist, but also on his way of reacting to factors causing stress, resistance emotional exhaustion. The formation of a performing culture based on an integrative approach is the process of synthesis of academic disciplines, creative development, vocal training, formation of performance technique, and also the use of diverse creative forms of training, helping to increase the level of readiness of pop performers vocalists for future professional activities.

Keywords: integrative approach, performing culture, structure of performing culture of pop vocalists, training of pop vocalists, competencies.



Introduction

The relevance of the study is due to the prospects for the development of the higher education system in the field of musical art, defining new requirements for the quality of student training, increasing professional culture of students, which requires constant self-development and self-improvement in creative activity.

One of the tasks of modern music education is the formation of professionally competent pop vocalist with historical and theoretical knowledge, capable of understanding the phenomena performing arts and culture. In this regard, in the educational process of pop vocalists there arises the need to revise the content of training, which includes the use of an integrative approach.

Presentation of the main material of the article. Scientists I.V. Yakovlev and N.O. Yakovlev believe that the integrative approach in the learning process it is considered “from different sides of integration (intra-subject, individual, intrapersonal, interdisciplinary)” [14, P. 45]. An integrative approach promotes understanding of theoretical and practical aspects of singing and education of high performing culture of pop vocalists.

Teacher T.D. Smelkova notes that this approach ensures “the validity of the performing process, knowledge history of the development of vocal art and contributes to the unification of vocal and performing practice and tasks vocal education” [9, P. 57].

Researcher I.K. Nazarenko argues that in the formation of a unified culture, knowledge of musical traditions and the history of their development is important, since complete practical knowledge of vocal art is impossible without awareness of the experience and moral and artistic guidelines of previous generations: “correct intonation without high musical culture is excluded” [5, p. 409].

The interpersonal and personal growth of pop vocalists is facilitated by an understanding of a single culture within Russian, as well as world performing culture.

According to R.Kh. Gilmeeva, contributes to improving the process of training pop vocalists providing integrative content of educational disciplines, which is associated not only with the study of vocal performance, but also with familiarization with artistic and creative activity, which manifests itself in the activities of others musical disciplines, dance, basics of stage movement, etc. [2].

Important in the training of pop vocalists is performance practice, which allows students get acquainted with future professional musical performing activities and is an indicator of their professional qualities. Performing practice reflects the integration of musical and methodological training in solving the problem of improving the quality of performing culture of pop vocalists in their practical activities, and It also shows the level of competence development.

The integrative approach in the educational process of students is also associated with the use of creative forms training: open classes, master classes, creative workshops, concerts, competitions, conferences, auditions audio and video recordings with subsequent analysis, which contribute to the formation of a holistic performance culture of pop vocalists.

E.V. Margatova believes that performing culture includes “various qualitative characteristics: a solid base of acquired theoretical and practical knowledge, skills, deep understanding of



aesthetic and psychological characteristics of the performing process, as well as sound culture and technical skill of the performer, features of the interpretation of a musical work, the possibilities of artistic influence on listener, etc.” [4, p. 105].

Linxiang considers performing culture as “a combination of technical and artistic-figurative aspects of the performed works and consists of: traditions and innovations in deciphering the composer’s intentions, forms and content, styles and genres of compositions, revealing creative potential at the level of aesthetic consciousness students” [10, P. 10].

V.V. Dubovsky includes in performing culture “aesthetic consciousness (interest, need, taste, abilities, value orientations, outlook, worldview as a whole)” [3, P. 245]

L.T. Faizrakhmanova notes that “the performing culture of a musician combines theoretical knowledge, performing skills and abilities, emotional and intellectual education, artistic taste are manifested, his creative potential is realized” [11, p. 101].

Thus, we define the performing culture of pop vocalists as a combination of technical and artistic and figurative aspects of the performed works, which carries traditions and innovations in interpretation ideas of the composer's plan, style and genre of compositions, their form and content, revealing the creative potential of the individual student at the level of aesthetic consciousness and aesthetic activity, performing skills and abilities in combination with public speaking experience.

E.S. Romanova believes that “the individual qualities of pop vocalists are expressiveness, strong-willed qualities, memory, attention, ability to improvise, originality” [8, P. 234]. Vocal and artistic solution tasks in the study of works are formed by the following complex of individual qualities: inclinations, type of temperament, character, executive will, psychological stability, confidence, responsibility, creative development personality, organizational skills (necessary for the leader of an ensemble, vocal group), individual culture, intelligence, activity of great importance is the correspondence of the appearance to the content of the work. In pop vocal art appearance is not only an integral part of the image, but also characterizes the style of the composition. Should be considered not only the quality and degree of comfort of the stage costume, but also its compliance with the level of the event. A vivid stage embodiment of a musical image requires emotional and psychological preparation. In many ways reaction to a stage situation depends not only on the artist’s past experience and skill, but also on his method respond to factors that cause stress, resistance to emotional exhaustion.

The main problem in the emotional and psychological preparation of a pop performer for a performance is stage anxiety, stress. It can manifest itself in a student depending on his individual features such as elation, panic or apathy. The ability to cope with stress allows pop vocalists implement their performance culture at a high level.

Conclusions

Thus, the formation of a performing culture based on an integrative approach is the process of synthesis of academic disciplines, creative development, vocal training, formation of performance technique, and as well as the use of creative forms of training that contribute to the formation of a holistic performing culture pop vocalists. The structural components of the performing culture of pop vocalists are: professionally important qualities, individual qualities,



stage culture, emotional and psychological training that contributes to the development of personality, the formation of a performing culture of pop vocalists and contribute to increasing the level of readiness for future professional activities.

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