

THE IMPORTANCE OF TRAINING FUTURE PEDAGOGUES IN THE FIELD OF ACADEMIC VOCAL PERFORMANCE

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Abstract: The article analyzes the urgent importance of training future pedagogues in the field of academic vocal performance. The educational process is organized based on pedagogical and creative approaches, emphasizing the significance of developing students' individual characteristics, vocal abilities, and creative potential. The article examines both theoretical and practical aspects of professional training, as well as the role of the educational process.

Keywords: academic vocal performance, vocal pedagogy, future pedagogues, professional training, creative competence.

Pedagogical activity is distinguished by its specificity, as it elevates a person's natural inclination to educate others to a professional level. Every individual engages in educational activity to some extent: parents raise their children, friends support one another, and leaders manage teams. However, all of these are considered non-professional pedagogical activities. In the field of academic vocal performance, pedagogical activity requires specialized knowledge and professional competencies. It is implemented within professional pedagogical systems and can serve as a primary source of livelihood. The art of academic vocal performance is a domain that demands high pedagogical knowledge and creative skill, and its development depends on both performance mastery and the quality training of pedagogical personnel. A profession denotes a continuous, skilled activity recognized by society. Pedagogical activity belongs to the "human-human" type of professions, where the object of work is the development and formation of another person. Pedagogical activity does not lose its relevance in modern conditions, as human education and upbringing remain constant needs. The teacher's role is dual: on the one hand, they shape and develop the student's personality; on the other hand, they manage the process of the student's intellectual, emotional, and physical development. This dual responsibility generates a unique set of obligations for future pedagogues in the field of academic vocal performance.

The system for training personnel in the field of culture and art is an open and complex social system, encompassing interrelated elements such as the methodology of professional education, methods of professional teaching, didactics, and instructional technologies. For example, Z.M. Yavgildina confirms in her research: "The professional activity of a modern pedagogical musician is multi-faceted, encompassing pedagogical, musical-performance, educational, organizational, enlightening, and scientific-methodological activities. This necessitates that the future pedagogical musician acquire an integrative type of professional competence" [1].

A student aspiring to become a pedagogue must be thoroughly acquainted with music theory, the history of vocal art, and modern pedagogical methods. In addition, it is necessary to master the characteristics of historical vocal schools, stylistic approaches, and vocal techniques. This provides the ability to ensure a high level of educational process for students in the future. The

performance skills of the future pedagogue serve as their primary teaching tool. Therefore, the development of vocal technique, the consolidation of stage performance skills, and the deep mastery of repertoire in lessons are considered pressing tasks.

Practical exercises also contribute to the formation of pedagogical skills, as the student applies their creative experience to the pedagogical process. During pedagogical training, mastering didactic methods is essential. Students gain proficiency in preparing lesson plans, organizing individual and group sessions, assessing students' development levels, and implementing pedagogical innovations. At the same time, the application of modern pedagogical technologies, such as interactive platforms or recording equipment, in the educational process creates an effective learning environment for students.

In the training of future pedagogues in the field of academic vocal performance, pedagogical activity is carried out in the following main directions. Part of the pedagogical activity relates to scientific-research work. An academic vocal pedagogue:

- develops new methodological materials in vocal technique, performance, and repertoire;
- prepares scientific articles, textbooks, and teaching guides;
- monitors knowledge through the evaluation and study of students' creative work.

An important aspect of pedagogical activity is the control of knowledge at all stages of the educational process. The academic vocal pedagogue:

- evaluates students' vocal technique, intonation, and stylistic mastery;
- consolidates knowledge through practical exercises;
- effectively manages the educational process through pedagogical expertise and repertoire selection.

The primary task of vocal teaching methodology is the development of the singing voice. Vocal pedagogy addresses theoretical and methodological issues of voice formation from various perspectives. The development of a methodological system is based on scientific-theoretical research results in physiology, the theory of voice production, methods of working with voice in vocal and speech modes, and practical application. In the first stage of preparing the scientific-theoretical basis of the methodological system, the structure, content, specificity, and conditions of a music pedagogue's professional vocal activity were analyzed. Traditional methods of voice training often overlook students' breathing movements, which limits the conscious perception of the voice production process.

In our view, understanding the laws of the singing breath process is essential for implementing an individual approach to developing the singing voice. Singing in one voice is connected to melodic hearing. According to I. Heinrichs, the development of students' melodic hearing should be carried out in the following directions:

- Forming the skill of singing in unison;
- Developing the perception of stepwise relations of major scale tones;

Forming the interval relations of major scale steps;

Singing intervals supplemented by scale steps (first with the teacher's accompaniment, then independently) and, finally, developing "internal singing" based on interval sounds.

In the process of vocal training, a special educational system is designed to create conditions for shaping the student-musician's singing voice and revealing their vocal potential. A generalized analysis of modern literature in vocal pedagogy, psychology, and art studies shows that the development of the student-musician's singing voice, particularly their vocal-technical skills, requires the improvement of this system. For the system to function fully, certain pedagogical conditions must be established. Effectively addressing this issue is possible through compliance with pedagogical conditions that help form the student-musician's motivation for professional activity and their understanding of the significance of vocal art in their professional career [2].

The process of education is one of the main characteristics of pedagogical activity, distinguished by its continuity and systematic nature. For future pedagogues in the field of academic vocal performance, the educational process not only involves teaching students vocal and stage skills but also supports their personal and social development.

Vocal pedagogy is a dynamic field, continuously enriched by new scientific research findings. Therefore, teaching and training students in the field of vocal art cannot be limited solely to existing methodological recommendations. Each new study, pedagogical experiment, or practical experience provides a basis for more effective organization of vocal lessons, the development of vocal technique, repertoire mastery, and the formation of creative expression. In the process of vocal pedagogy, students' individual characteristics play a crucial role. These may relate to the student's natural vocal range, timbre, vocal technique, and rhythmic sensitivity. Additionally, a student's personal character, social skills, and psychological preparedness significantly affect their vocal activity. Therefore, the pedagogical process should be organized not based on templates, but through an individualized approach for each student. For example, some students may possess rapid voice acquisition abilities, while others develop technique gradually through extended practice; the pedagogue must observe this process and adapt individual lesson plans accordingly.

Moreover, the educational standards and professional competencies provided in higher education institutions serve as the main guidelines. They are designed to ensure that students achieve general professional training and reach specific educational outcomes. In real pedagogical practice, these standards should serve only as guidelines, and the pedagogue must adapt them according to the student's individual capabilities and creative potential. Consequently, academic vocal pedagogy must focus not only on developing technical skills but also on fostering students' personal and creative growth. This approach enhances the quality of vocal art, enriches creative expression, and promotes the development of professional competencies. Simultaneously, pedagogical methods used in higher education must constantly be updated, incorporating new research and practical experiences. As a result, future vocalists are shaped not only as technically proficient performers but also as creative, adaptable, and professionally resilient individuals.

Working with students in vocal pedagogy is always carried out as an individual and creative project. Each student possesses a unique vocal range, timbre, technical abilities, and creative

approach, and the task of the pedagogue is to maximize their development. According to the author, the success of working with students is directly linked to their ability to undertake creative tasks and independently study and perform various musical genres — classical, contemporary, pop, and jazz. Additionally, stage performance experience and feedback from pedagogues during the learning process play a significant role in supporting students' development and fostering their creative growth. Rehearsals, recording sessions in studios, and participation in concert programs also contribute to strengthening the performer's professional preparedness. N.O. Petrova analyzes one of the most pressing issues in music pedagogy — the development of students' musical abilities and performance skills. As she notes, contemporary vocal pedagogy operates based on two fundamental principles: the individual development of the student-vocalist and the formation of vocal quality. These principles allow for consideration of each student's personal characteristics and creative potential, while also contributing to the formation of professional vocal competence.

The article also examines the contradictions between performers' creative competencies and the process of musical growth. Often, future performers wish to develop their creative potential to the fullest, but this desire does not always align with their professional training and knowledge levels. Therefore, the study of vocal art should serve not only to develop technical skills but also to cultivate performance culture. Vocal pedagogy acts as a systematic and methodical tool to implement this process effectively.

In the process of working with students, pedagogues adhere to one of the well-known pedagogical principles — the application of sequence and systematic progression in achieving educational objectives. This approach requires a structured preparation system based on regular classroom and homework activities. In the development of technical skills, the strategy of progressing from simple to complex tasks is applied, which optimizes the student's creative and technical growth. The consolidation of learned material and mastery of the educational repertoire is also carried out through listening, with active participation from other students. Through this process, the student becomes familiar with performing in front of an audience and experiences natural stage excitement, which is crucial for successful concert performance. In this way, classroom exercises serve as a form of rehearsal, while concerts function as the final stage of the professional and creative development of future vocalists.

Training future pedagogues in the field of academic vocal performance is a complex pedagogical process aimed at developing students' technical and vocal skills as well as their creative, psychological, and personal growth. This process requires an individualized approach, the implementation of creative projects and tasks, and the study of various musical genres. Students gain practical experience through stage performances, rehearsals, studio recordings, and participation in concert programs, which strengthens their professional and creative potential.

In the preparation of future pedagogues, state educational standards and professional competencies serve as guidelines, though it is essential not to absolutize them. Standards should be adapted taking into account the student's individual development and creative potential. Therefore, the effective organization of pedagogical activity in the field of academic vocal performance contributes to the student-vocalist's technical, creative, and pedagogical development. In the academic vocal performance program, future pedagogues are shaped as

technically proficient, creative, professionally competent, and methodologically skilled individuals.

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