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# METHODOLOGICAL APPROACHES TO POP AND VOCAL TRAINING OF FUTURE MUSIC TEACHERS

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**Introductions.** Pop vocal art is one of the most popular in public space. Modern pop art demonstrates quite different examples of vocal performance. Observing them at concerts and productions of both the local level and television show programs, we can conclude that the vocal and technical training of performers, their self-expression on stage, in the context of value orientations, regarding the choice of repertoire, the embodiment of an artistic image, the presentation of a stage number requires certain corrections. This fact prompts us to investigate in more detail the problem of pop and vocal training of future teachers of musical art, for the further education of future artists. After all, their activity has a rather powerful influence on the formation of aesthetic and value orientations of society.

The task of the professional activity of vocal teachers is not only the formation of vocal and technical skills of students. They should also help to form the artistic taste of students, a valuable perception of vocal art, to reveal the individuality of a person, to hide the realization of his creative potential. Considering this fact, we understand that there is a need to specify methodological approaches to pop vocal training of future music teachers.

**Aim:** to analyze and generalize methodological approaches to pop and vocal training of future music teachers.

**Materials and methods.** The work uses the methods of theoretical research: the method of pedagogical observation of various aspects of pop vocal performance in society and in the context of professional training of future music teachers, its

analysis, synthesis, generalization, conceptualization of the acquired experience.

**Results and discussion.** The current state of pop vocal training of future teachers of musical art indicates the need to improve comprehensive training in the context of professional education in higher education institutions of artistic and pedagogical direction. Investigating the problem of the current state of preparation of future music teachers for vocal-pedagogical activity, N. Ovcharenko emphasizes that there is "the absence of a logical interdisciplinary connection of vocal disciplines of normative and variable cycles in the process of student education; modern forms, methods, means of vocal-pedagogical activity, possibilities of concert-performance practice are not sufficiently used" (Ovcharenko, 2016).

We consider it expedient to single out the following methodological approaches, the implementation of which in pop vocal training of future music teachers will be efficient and effective:

- Axiological;
- Personal and professional;
- Holistic.

**The axiological approach.** Analyzing the ideological component of the modern vocal repertoire, we can observe positive value-oriented examples that directly affect the cultural potential of the future music teacher. However, unfortunately, there are also negative examples. They were formed as a result of the preference for a purely entertainment function. Therefore, the task of pop-vocal training is not only the acquisition of knowledge, abilities and skills, but also the formation of abilities for adequate analysis of the artistic image of a work, selection of repertoire, and in general, individual value perception of works of art.

O. Mamykina examines the formation of value orientations in the context of the problem of forming the artistic taste of future music teachers. The author notes that it is the value orientations that should become a certain professional reference point, on the basis of which the professional development trajectory of the awardees will be built, taking into account the high responsibility for the moral, aesthetic, and spiritual potential of artistic and pedagogical activity. (Mamykina, 2020).

We consider the personal and professional approach in the context of the development of individual vocal abilities and the disclosure of the creative and performing individuality of the applicant. Each person is a unique whole personality, with character traits inherent only to him, perception of the environment, in particular, creative space, manifestation of creative activity. In the process of vocal training, the vocal teacher must take into account the individual qualities of the student, psychological stability in the conditions of stage performance, emotionality, type of temperament, personal and professional experience, motivation, etc. All this affects the content of the in-depth disclosure of the artistic image of the work. On the basis of a variable set of professional and personal traits, the student will develop independence in selecting his own repertoire, its interpretation, which is the way to performing and creative self-expression. Equally important is the consideration of vocal data, the search for one's own singing style, the use of various vocal techniques, which is an integral part of the formation of a stage image. Such conditions of pop and vocal training will contribute to the readiness for creative pedagogical activities of future music teachers.

**The holistic approach** should be considered in the context of a holistic understanding of the personality of the student, student, and in the dimension of the complex structure of the educational process. The personality of a music teacher cannot develop differently. Within the framework of a holistic approach, we assume that professional development occurs in parallel with professional development. Also, O. Mamykina notes that the suffering song is a complex communicative system characterized by the integrity of many elements. Thus, pop vocal performance combines various techniques of purely pop, folk and academic singing, individual vocal manner of the performer, his stage and personal image, acting, choreographic and dramaturgical skills (Mamykina, 2020). The formation of artistic expressiveness is impossible without a complete combination of the above elements. Therefore, pop vocal training of future teachers of musical art should include a complex of formation of knowledge, abilities and skills that combine the vocal and technical component, personal, aesthetic and value orientations in art.

**Conclusions.** Having analyzed and summarized the methodological approaches to pop-vocal training of future music teachers, we consider it appropriate to single out axiological, personal-professional and holistic approaches. We believe that their implementation in the educational process in the context of complex pop vocal training will be an effective strategy for organizing the professional training of future music teachers.

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