

PREPARATION OF A POP SINGER FOR CONCERT ACTIVITIES

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Abstract: *at the present time in Uzbekistan there are serious changes in the field of art, culture and public consciousness. It is now that the art of pop music has a special importance in culture. Intensive development of telecommunication technologies and mass media has caused an increased interest in pop music. These days, pop music has to some extent replaced ideology and is now an effective method of influencing the minds of young people. In accordance with the Decree of the President of the Republic of Uzbekistan No. PF-4956 dated February 15, 2017 under the Ministry of Culture of the Republic of Uzbekistan, the State Institution "Uzbekconcert" was formed to carry out organizational and creative work aimed at conducting a unified state policy in the sphere of concert and entertainment activities, including the organization, development and coordination of national pop, opera, dance and choreographic art, orchestra activities, touring and concert activities.*

Keywords: *pop, music, stage, artistry, singing, voice, breath, timbre, recording.*

ПОДГОТОВКА ЭСТРАДНОГО ПЕВЦА К КОНЦЕРТНОЙ ДЕЯТЕЛЬНОСТИ

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Аннотация: *в настоящее время в Узбекистане происходят серьезные изменения в области искусства, культуры и общественного сознания. Именно сейчас искусство эстрады имеет особое значение в культуре. Интенсивное развитие телекоммуникационных технологий и средств массовой информации вызвало повышенный интерес к эстрадной музыке. В наши дни поп-музыка в какой-то степени заменила идеологию и стала эффективным методом воздействия на сознание молодежи. В соответствии с Указом Президента Республики Узбекистан от 15 февраля 2017 года № УП-4956 при Министерстве культуры Республики Узбекистан образовано Государственное учреждение «Узбекконцерт» для проведения организационно-творческой работы, направленной на проведение единой государственной политики в сфере концертно-зрелищной деятельности, включая организацию, развитие и координацию национального эстрадного, оперного, танцевального и хореографического искусства, оркестровой деятельности, гастрольно-концертной деятельности.*

Ключевые слова: *эстрада, музыка, сцена, артистизм, пение, голос, дыхание, тембр, запись.*

Today pop music holds a special place among different kinds of musical art. This is facilitated by the high level of development of mass media and communication, actively broadcasting pop song. In the form of recordings of concert and competitive performances of artists, their clips, audio recordings. This, in turn, contributes to the younger generation's interest in pop music.

The increased interest in concert activities and the specificity of pop music consisting in the use of sound-producing and amplifying equipment that allows improving not only the timbre coloration of sound, but also the pitch during the performance of music and voice recording singer leads to the fact that often the level of performance culture of pop vocalists falls.

Thus, unlike a recorded song, a "live" concert performance of a work by a vocalist often has significant flaws. But one of the most important components of any singer's work is his concert performance. It can be called a controlling, final stage of summarizing the work of both the vocalist and his teacher, which allows you to evaluate the effectiveness of rehearsals and teaching classes.

The success of the pop singer is based on the degree of mastering a number of elements that form the basis of the singing and concert-performing activity. Among them, work on the setting of the voice, breathing, articulation, work on the selection of appropriate repertoire and work on the artistic image in the vocal work, work with the microphone, work on the formation of stage culture and stage behavior skills.

Each singer, aspiring to successful professional and creative self-realization, must master the basics of vocal mastery, go through the stage of setting the voice, the formation of the correct singing skills, which are based on the simultaneous interrelated development of auditory and muscular sensations of the singer.

By setting the voice should be understood as the development of coordination of voice and hearing, learning the skills of singing breathing, voice leveling throughout the range of its sound, the formation of resonatorial sensations, mastering the basic types of attack sound, improving articulation and articulation, the development of voice power and mobility. This is a complex pedagogical process, which has its own features, which are determined by the

general requirements of vocal pedagogy and individual characteristics of the singer's voice.

The main task facing the teacher at the initial stage of the novice vocalist training is the formation of a certain standard of the singing voice, based on the desire to achieve which is the organization of the entire process of classes. It is very important that the student before the very performance of the musical material could accurately imagine how the musical work should sound in terms of clarity of intonation, sound attack, nature, dynamics, manner of sound, etc. The beginning singer, having developed certain singing skills, gets an opportunity to apply in his work a variety of means of musical and artistic expression.

In the process of classes, beginner singers master the specific features of performing pop-jazz music, which has managed to combine academic and folk singing, the techniques of instrumental jazz.

In the process of training beginner singers, a significant place should be given to the study of various vocal techniques characteristic of pop and jazz music. Specific intonation techniques include: singing blues notes, whispered notes, throat singing, and singing pentatonic.

Of particular importance is the mastering by the novice singer of various embellishments of the basic melody: trill (quick successive alternation of two notes, located at a large or small second), forshlag (one or more auxiliary sounds that precede any sound of the tune).

The specific ways of sound production in the pop-jazz manner of singing include subtone (soft, muted singing with aspiration, growling or flutter (guttural singing, "growling"), splitting (adding to the "clean sound of a certain fraction of another sound, often representing a non-musical sound), falsetto (singing in the "head" register without support, allowing to extend the range towards high notes), overtones singing ("throat singing"), gate-bass (a specific method of singing very low notes), yodeling (also known as "tyrolean singing", which consists in a sharp transition from singing on "support" to falsetto, filleting sound).

One of the main tasks in the teaching of singing is the metrythmic sense of the participants, such as the study of the Latin American duo, trio, characteristic of pop-jazz music.

It is also necessary to note the important role of the organization of the breath in singing. It is necessary to teach how to control the process of breathing, which will allow the correct formation of the attack of sound and smooth vocalization. It is important to teach the beginner to control the process of breathing and not to make it too active and deep, as it will not allow to properly form the attack of sound and organize its smooth leading. Also, you should not start the sound without a feeling of support.

The breath should be delivered smoothly, without slackening or pushing, which may be necessary for the realization of the image and character of the piece being performed. In a phrase, the breath is distributed in such a way that the sound is well supported all the time and at the end of the phrase, there would be enough of it. At the end of the phrase, the excess breath should be "dumped", actively exhaled. It can be remembered that these rules apply in the process of using any vocal technique.

Memorization of the beginner vocalist specific features of breathing in the process of singing, the ability to understand their own sensations, one of the most effective ways of mastering the student singing skills. Control of sensations arising in the process of singing will help the beginner to assess the correctness of his or her ways of sound and control the quality of vocalization. Remember that during the vocal, voluntary breathing also involves mechanisms that act reflexively. The teacher must adjust the work of the breathing apparatus of his student so that the functions of the respiratory system of his body was working on the formation of the voice.

Articulation beginner vocalist trained in the process of performing special exercises (pronouncing and singing sentences, pronouncing certain sequences of syllables that contain complex sound combinations, performing exercises on the free lowering of the lower jaw, the release of possible tongue clamps, cheeks, lips, etc., singing exercises from the various methods of teaching scat, etc.). Articulation and diction are closely related to the attack of sound and breathing in general, and contribute to the improvement of intonation of the performed works.

Proper organization of breathing and articulation affect the quality of the repertoire performed, especially if it is quite complex with maximum range notes.

A separate part of the work to teach pop and jazz vocals is to teach beginning singers how to use the microphone. It is important that the trainee knows how to hold the microphone correctly, so that it performs the full frequency spectrum of his voice. The microphone should be placed in the direction of the sound flow. The task of controlling the microphone is that the quieter the song should sound, the closer to the lips is a microphone, the clearer should sound the words spoken when singing, the louder and brighter, the further from the lips of the microphone, the breath of the singer in this case should be more active.

Pop art combines a large number of styles, trends and genres. In this regard, it is necessary to choose the correct repertoire to be performed, taking into account the individual abilities of the student, vocal data, image, temperament, as well as the actor's training of the singer. Regarding the stage embodiment of the musical work, it is necessary to pay attention to the external means of expression: mimicry, plastic, elements of simple dance movements. Very important is the external stage costume, which corresponds to the artistic image of the work, and must be made of quality material, not be clothing used in everyday life.

Another important component of the process of preparing a novice singer for a concert performance is to work on overcoming stage excitement. Despite the complex and intense pedagogical and educational process under the guidance of a teacher, the concert performance depends to a greater extent on the behavior on stage, the feeling of self during the performance of the piece. It is very important to overcome the psycho-emotional state, courageously and confidently deliver the performed repertoire to the audience.

An important support for the further development and popularization of the concert industry in Uzbekistan was the opening in 1996 of the Faculty of Pop Performance at the Tashkent Conservatory, as well as areas of appropriate specialization in colleges, lyceums and distant schools of the Republic. This fact testifies to active familiarization of the younger generation with the arts, both instrumental and vocal. There are many winners and laureates of prestigious national and international competitions among students studying in the walls of these institutions, as well as among their graduates.

Today almost every region of Uzbekistan has large concert halls that host a wide variety of concerts by stars of foreign and Uzbek pop music, symphonic and sacred orchestras, national folk ensembles. The most famous of them are concert halls "Istiklol", "Turkiston", "Zarafshan", the hall of the State Conservatory of Uzbekistan, the Palace of International Forums and others. Many concerts and performances are held at open air venues in the country's tourist centers during festivals and cultural events. In the historic Shakhrisabza complex, at Registan square in Samarkand, in the central streets of Tashkent at the Ichan-Kala State Reserve and at the Uli Khovli complex in Khiva. That gives the youth an opportunity to perform at concerts, contests and festivals, developing the pop, folk and academic art of our country.

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