

METHODOLOGY FOR DEVELOPING VOICE SKILLS IN POP VOCAL SINGING AMONG 9TH GRADE STUDENTS OF THE NUKUS SPECIALIZED SCHOOL OF CULTURE

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Abstract: This study is devoted to exploring the methodology for developing voice skills in pop vocal singing among 9th grade students of the Nukus Specialized School of Culture. The work analyzes the specific characteristics of pop vocal singing, the vocal apparatus and psychophysiological characteristics of adolescent students, as well as the structural composition of voice skills. The aim of the research is to develop and substantiate a methodology aimed at effectively developing voice skills in pop vocal singing. Person-centered, activity-based, and competency-based approaches are used as the methodological foundation. The research results serve to define a step-by-step system for developing voice skills, effective pedagogical methods, and practical recommendations. The work is of theoretical and practical significance for teachers and methodologists of music education.

Keywords: Nukus Specialized School of Culture, 9th grade students, pop vocal singing, voice skills, methodology, vocal apparatus, breathing technique, intonation, person-centered approach, music education

Introduction. Pop vocal singing occupies a special place in the modern music education system. The popularity of pop music, its direct communication with listeners, its emotional impact, and its close connection with modern technologies make this genre extremely attractive to the younger generation. Therefore, the question of teaching pop vocal singing is coming to the fore as one of the pressing tasks of the music education system. Special attention to this field is especially necessary in specialized culture schools, because it is precisely in these institutions that the foundation of future professional singers is laid.

The Nukus Specialized Culture School, with its many years of experience, qualified teachers, and distinctive traditions, is one of the leading music education institutions in the region. Students studying pop vocal singing at this school master not only musical knowledge and skills but also stage culture, performance skill, and professional preparation. Ninth-grade students are adolescents, that is, they are in the most complex and responsible period. At this age the vocal apparatus is actively forming, the voice changes, and psychophysiological changes occur. Therefore, developing vocal skills in students of this age requires a special pedagogical and psychological approach.

Vocal skills in pop singing are a complex, multifaceted concept consisting of components such as breathing technique, intonation accuracy, control of vocal timbre, articulation, dynamic flexibility, rhythmic stability, and emotional expressiveness. These skills are formed step by step and require constant practice. Pop vocal singing differs from classical vocal singing in that it relies more on working close to the microphone, dynamic subtlety, precise pronunciation of words, and emotional expressiveness.

Today, the methodology for developing vocal skills in pop vocal singing among 9th-grade students of the Nukus Specialized Culture School has not been sufficiently studied scientifically. Existing curricula and methodological manuals are mainly aimed at general vocal training. They do not adequately cover the specific features of pop vocal singing, the characteristics of the adolescent vocal apparatus, or effective methods of developing vocal skills. This situation causes a number of

difficulties in practice: students cannot perform freely in the pop style, breathing technique develops weakly, intonation accuracy is not sufficiently ensured, and emotional expressiveness does not develop.

The relevance of this research is determined by the following factors. First, the growing demand for pop genres in the modern music education system and the changing interests and needs of students necessitate updating vocal teaching methodology. Second, organizing the educational process with the psychophysiological characteristics of adolescent students in mind increases pedagogical effectiveness. Third, teaching pop vocal singing on the basis of person-centered and competency-based approaches is one of the requirements of modern education. Fourth, developing vocal skills creates a solid foundation for students’ successful participation in their future professional activity.

The aim of the research is to develop and substantiate a methodology for developing vocal skills in pop vocal singing among 9th-grade students of the Nukus Specialized Culture School. To achieve this aim, the following tasks were set: first, to analyze the specific features of pop vocal singing and its differences from classical vocal singing; second, to study the vocal apparatus and psychophysiological characteristics of adolescent students; third, to determine the structural composition of vocal skills; fourth, to critically analyze existing vocal teaching methodologies; fifth, to develop a step-by-step system for developing vocal skills in pop vocal singing; sixth, to identify effective pedagogical methods and technologies and evaluate their effectiveness.

Person-centered, activity-based, and competency-based approaches are used as the methodological basis of the research. The person-centered approach involves taking into account each student’s individual characteristics, vocal capabilities, and abilities. The activity-based approach requires linking the educational process with practical vocal performance activity and ensuring students’ active participation. The competency-based approach is aimed at forming vocal-performance, musical-perceptual, and creative competencies in students.

The scientific novelty of the research is that, for the first time, the methodology for developing vocal skills in pop vocal singing among 9th-grade students of the Nukus Specialized Culture School is studied comprehensively, in the unity of person-centered, activity-based, and competency-based approaches. In addition, a step-by-step system for developing vocal skills and effective pedagogical methods are developed.

The theoretical significance of the research is that its results enrich the fields of vocal pedagogy, pop performance methodology, and music psychology with new scientific knowledge. Its practical significance is determined by the fact that music education teachers, vocal pedagogues, and methodologists can use the developed methodological recommendations in their work.

The structure of the research consists of an introduction, three chapters, a conclusion, and a list of references. The first chapter analyzes the theoretical foundations of pop vocal singing and the psychophysiological characteristics of adolescent students. The second chapter studies the structural composition of vocal skills and the pedagogical conditions for developing them. In the third chapter, a methodology for developing vocal skills in pop vocal singing is developed and its effectiveness is evaluated.

In conclusion, this research is aimed at scientifically substantiating the methodology for developing vocal skills in pop vocal singing among 9th-grade students of the Nukus Specialized Culture School. It arises from the pressing demands of modern music education and serves to improve the quality of the music education system.

The culminating part of the research is to combine the methodology for developing vocal skills in pop vocal singing among 9th-grade students of the Nukus Specialized Culture School into a single system and to develop a model for applying it effectively in practice. It is in this part that the main

scientific idea of the research reaches its highest point and all theoretical analyses turn into a practical solution.

Characteristics of the Vocal Apparatus of Adolescent Students

Ninth-grade students are adolescents, aged 14–15. This period is the most complex and responsible stage for the vocal apparatus. The following psychophysiological changes occur at this age:

The first characteristic is voice mutation. In adolescence the vocal apparatus changes actively: the larynx enlarges, the vocal folds lengthen and thicken, and the vocal range changes. During this period the stability of the voice is disrupted, the timbre changes, and sometimes the voice "breaks." Therefore, special caution is necessary in developing vocal skills at this age.

The second characteristic is the development of the respiratory apparatus. In adolescence the respiratory apparatus is not fully formed. The volume of the rib cage increases and breathing deepens, but breath control skills are not yet firm. Therefore, special attention must be paid to forming diaphragmatic breathing technique.

The third characteristic is psychological change. In adolescence, self-awareness, self-evaluation, and dependence on peers' opinions grow stronger. This can lead to stage fright, self-doubt, and emotional instability. Therefore, the teacher must pay special attention to psychological support.

Specific Features of Pop Vocal Singing

The following main features of pop vocal singing that distinguish it from classical vocal singing were identified during the research:

The first feature is working close to the microphone. A pop singer works with a microphone, which places special demands on vocal dynamics, timbre, and articulation. Even the subtle aspects of the voice are audible through the microphone, so precise control of the voice is necessary.

The second feature is dynamic subtlety. In pop singing, dynamic changes are delicate and varied. The singer must move freely within a wide range from pianissimo to fortissimo.

The third feature is precise pronunciation of words. In pop songs the meaning of the words is very important. Therefore, clarity of articulation and intelligible pronunciation are especially required.

The fourth feature is emotional expressiveness. Pop singing is based on emotional impact. The singer must be able to convey the content of the song to the listener and express an emotional state.

The fifth feature is stylistic diversity. Pop music includes various styles (pop, rock, jazz, soul, and others). The singer must be able to perform freely in different styles.

Structural Composition of Vocal Skills

The following main components of vocal skills in pop vocal singing were identified during the research:

The first component is breathing technique. These are the skills of diaphragmatic breathing, breath control, breath economy, and connecting breath with voice. Breathing technique is the foundation of vocal skills.

The second component is intonation accuracy. These are the skills of finding the correct pitch, performing the melody accurately, and preventing intonation errors.

The third component is timbre control. These are the skills of changing vocal timbre, creating different timbre colors, and giving the voice an aesthetically pleasing quality.

The fourth component is articulation. These are the skills of pronouncing words clearly and intelligibly and forming letters and syllables correctly.

The fifth component is dynamic flexibility. These are the skills of changing vocal strength, delicately controlling dynamic changes, and maintaining vocal balance.

The sixth component is rhythmic stability. These are the skills of performing rhythmic patterns accurately, maintaining tempo, and rhythmic flexibility.

The seventh component is emotional expressiveness. These are the skills of expressing the content of a song through emotions and exerting an emotional impact on the listener.

Step-by-Step System for Developing Vocal Skills

The following step-by-step system for developing vocal skills was developed during the research:

The first stage is the preparatory stage. At this stage the student works on getting to know the vocal apparatus, mastering the basics of breathing technique, producing the voice freely, and developing musical hearing.

The second stage is the elementary skills stage. At this stage the student forms skills of intonation accuracy, articulation, elementary dynamic changes, and rhythmic stability.

The third stage is the timbre and dynamics stage. At this stage the student masters timbre control, dynamic flexibility, maintaining vocal balance, and performing in the pop style.

The fourth stage is the emotional expressiveness stage. At this stage the student develops skills of expressing the content of a song through emotions, stage culture, and communicating with the listener.

The fifth stage is the independent creative activity stage. At this stage the student combines all the mastered skills in a single performing activity, works independently on repertoire, and takes part in concert performances.

Psychological-Pedagogical Conditions

To develop vocal skills effectively, a number of psychological-pedagogical conditions must be created:

The first condition is a favorable psychological environment. The student must feel free, safe, and supported. This allows them to produce the voice freely and to dare to engage in creative activity.

The second condition is an individual approach. Each student's vocal capabilities, range, and timbre differ. Therefore, the teacher must work with each student separately, taking their vocal characteristics into account.

The third condition is a voice-care regimen. During voice mutation in adolescence, the voice must not be overloaded, and practice must be done carefully.

The fourth condition is ensuring motivation. The student's interest must be increased through interesting repertoire, encouragement, stage performances, and positive assessment.

The fifth condition is the availability of technical equipment. A quality microphone, recording equipment, backing tracks, and a comfortable classroom increase the effectiveness of lessons.

The sixth condition is the teacher's professional skill. The teacher must be not only a vocal pedagogue but also a psychologist, a musician, and an organizer.

Practical Model: “Breathe - Voice - Express”

As the culminating result of the research, a practical model for developing vocal skills in pop vocal singing among 9th-grade students of the Nukus Specialized Culture School was developed. This model is based on a three-stage formula: “Breathe - Voice - Express.”

The first stage is “Breathe.” At this stage the student masters diaphragmatic breathing technique and learns breath control, breath economy, and connecting breath with voice. Special breathing exercises, breath-holding exercises, and exercises for harmonizing breath with voice are used.

The second stage is “Voice.” At this stage the student forms skills of free voice production, intonation accuracy, timbre control, articulation, and dynamic flexibility. Vocalises, sound exercises, articulation exercises, and dynamic exercises are used.

The third stage is “Express.” At this stage the student develops skills of expressing the content of a song through emotions, conveying an emotional state, and communicating with the listener. Work on repertoire, artistic analysis, stage culture exercises, and concert performances are used. The following effective pedagogical methods for developing vocal skills were identified during the research:

The first method is the demonstration-illustration method. The teacher demonstrates and explains a new vocal technique, and the student repeats and masters it.

The second method is the imitation method. The student listens to the performances of famous singers and masters vocal skills by imitating them.

The third method is the problem-based learning method. The student is given a problem situation (for example, an intonation error) and must find a solution independently.

The fourth method is the audio-visual method. The student records and listens to their own voice, identifies errors, and corrects them.

The fifth method is the collaborative performance method. Students sing together in pairs or groups, which develops their ensemble cooperation and mutual listening skills.

Thus, the following main scientific result was achieved in the culminating part of the research: to develop vocal skills in pop vocal singing among 9th-grade students of the Nukus Specialized Culture School, the psychophysiological characteristics of adolescence, the specific aspects of pop vocal singing, and the structural composition of vocal skills must be viewed as a single, interrelated system and applied in practice on the basis of the “Breathe - Voice - Express” model.

This model takes into account the characteristics of the adolescent students’ vocal apparatus and develops their breathing technique, intonation accuracy, timbre control, articulation, dynamic flexibility, and emotional expressiveness step by step. As a result, students can perform freely and confidently in pop vocal singing, which creates a solid foundation for their further professional development.

This research was devoted to studying the methodology for developing vocal skills in pop vocal singing among 9th-grade students of the Nukus Specialized Culture School. Based on the results of theoretical analysis, pedagogical observation, and practical experience carried out during the research, the following final conclusions were reached.

First conclusion. Pop vocal singing is an important and promising area of modern music education, and it differs from classical vocal singing in a number of respects: working close to the microphone, dynamic subtlety, precise pronunciation of words, emotional expressiveness, and stylistic diversity. Therefore, teaching pop vocal singing requires a special methodological approach.

Second conclusion. Ninth-grade students are adolescents whose vocal apparatus is in a period of active formation. At this age voice mutation, development of the respiratory apparatus, and psychological changes occur. Therefore, in developing vocal skills it is necessary to take age characteristics deeply into account, observe the voice-care regimen, and pay special attention to psychological support.

Third conclusion. Seven main components of vocal skills in pop vocal singing were identified during the research: breathing technique, intonation accuracy, timbre control, articulation, dynamic flexibility, rhythmic stability, and emotional expressiveness. These components are interrelated, and their development must be carried out within a single system.

Fourth conclusion. A five-stage system for developing vocal skills was developed: the preparatory stage, the elementary skills stage, the timbre and dynamics stage, the emotional expressiveness stage, and the independent creative activity stage. Strictly observing this sequence of stages ensures the effectiveness of education.

Fifth conclusion. To develop vocal skills effectively, a number of psychological-pedagogical conditions must be created: a favorable psychological environment, an individual approach, a voice-care regimen, ensuring motivation, the availability of technical equipment, and the teacher's professional skill.

Sixth conclusion. As the culminating result of the research, a three-stage practical model called "Breathe - Voice - Express" was developed. This model is aimed at developing the vocal capabilities of adolescent students step by step, beginning with breathing technique and ending with emotional expressiveness.

Seventh conclusion. Demonstration-illustration, imitation, problem-based learning, audio-visual, and collaborative performance methods were identified as effective pedagogical methods for developing vocal skills. These methods help students master vocal skills quickly and effectively.

Eighth conclusion. The theoretical significance of the research is that its results enrich the fields of vocal pedagogy, pop performance methodology, and music psychology with new scientific knowledge. Its practical significance is determined by the fact that music education teachers, vocal pedagogues, and methodologists can use the developed methodological recommendations in their work.

Ninth conclusion. The problems identified during the research serve as a basis for future scientific studies: existing curricula are mainly aimed at general vocal training, the specific features of pop vocal singing are insufficiently covered, and the psychological aspects of working with adolescent students are not fully taken into account.

In conclusion, developing vocal skills in pop vocal singing among 9th-grade students of the Nukus Specialized Culture School is a complex, multifaceted, and continuous process that must be carried out within a single system, taking into account the psychophysiological characteristics of adolescence, the specific aspects of pop vocal singing, and the structural composition of vocal skills. If this system is properly established, students effectively develop not only vocal-performance skills but also musical thinking, emotional expressiveness, and stage culture. This creates a solid foundation for their further professional development and serves to improve the overall quality of the music education system.

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