

VOCAL ENSEMBLE: ORGANIZATION AND FUNCTIONING IN THE MUSICAL AND EDUCATIONAL ENVIRONMENT

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INTRODUCTION

In modern domestic musical culture, the tradition of vocal ensemble performance remains relevant, especially supported in recent years by the mass media (media) and has a positive effect on the musical education of youth. The growing popularity among the youth student environment of ensemble singing as a kind of musical art is due to a number of objective factors, including: the presence of a vocal singing instrument for each performer; the member of a vocal ensemble has no age restrictions and special musical education; the desire of young people for achievements and their public demonstration, including in the field of musical art; availability of lessons in vocal and ensemble singing in the field of music and pedagogical education; development of vocal

ensemble creativity in the preparation of the future leader of a children's and youth vocal group. Organizational and meaningful work with a vocal group in a musical educational environment is based on the achievements of such sciences as: music management, musicology, aesthetics, psychology, pedagogy, methods of music education and vocal training.

Vocal ensembles, being a small form of joint music-making, occupy a significant place in wide concert practice. Moreover, they can be different in terms of the level of training of performers and in the style of performance. Classes of students in a vocal ensemble contribute to the expansion of the musical culture of young people, the development of their musical abilities (melodic, rhythmic, timbre, harmonic hearing; vocal voice; musicality in general), as well as foster stage culture, artistic taste, creative initiative and independence. Also, the participation of students in a vocal ensemble affects the development of their performing skills, which has a positive effect on the self-esteem of the individual and his creative development in general. In the process of ensemble singing, even with very modest vocal data, each member of the ensemble has the opportunity to express themselves, to publicly demonstrate their own achievements. This, in turn, determines the desire of the student audience to master vocal ensemble performance.

The development of students' performing skills (sound production, breathing, diction, ensemble, building), as well as the success of the creative activity of a vocal ensemble as a whole, largely depends on the professional organization of its work, which allows: 1) to competently build rehearsal and concert activities of a vocal group to achieve high performing results; 2) to motivate the students' desire for systematic vocal lessons to improve their performing skills; 3) optimally organize the work of each participant, taking into account his abilities and needs; 4) to build creative interaction of the members of the vocal ensemble; 5) teach the student to understand and convey the meaning of a musical work to listeners using various performing methods of transferring an artistic image.

The analysis of research and publications of domestic and foreign scientists testifies to the development of many problems of vocal-ensemble training of future specialists, namely: theoretical provisions on the formation of singing skills (GOTSDINER, 1993; PAVLENKO, 2013); works on the methodology of teaching ensemble and choral singing (BILA, 2014; WANG, 2015; ZHANG, 2016; YAKIMCHUK, 2003); research on management issues in musical culture and education (LIBKIND, 2003; TULCHINSKY, 2009). However, the problem of the organization and functioning of a vocal ensemble as a means of developing the performing skills of future specialists was not the subject of research in music and pedagogical education.

METHODOLOGY

Purpose of the article: theoretically substantiate the content of the work on the organization and functioning of the vocal ensemble of students as a way of developing their performing skills. To achieve this goal, the following tasks were set:

- characterize the vocal ensemble as a group of performers;
- study the means of developing students' performing skills and the possibilities of organizing a vocal ensemble;
- to develop the main stages of organizing a vocal ensemble for the development of students' performing skills;
- to reveal the specifics of the organization of rehearsal work and reporting performance of a vocal ensemble in order to develop students' performing skills;
- substantiate conclusions and promising directions for further consideration of the selected problem.

Research methods: theoretical – the study of psychological and pedagogical, reference, encyclopedic, scientific and methodological and special literature on the research problem; generalization of the experience of organizing vocal ensembles in a musical and educational environment; analysis of the conceptual field of the problem; empirical - development of the content of activities for organizing a vocal ensemble.

The theoretical basis of the research is: works on the problems of musical pedagogy and psychology (GOTSDINER, 1993; KOVALEV, 1977; PLATONOV, 1977); work in the field of musical education (EMELYANOV, 2011; ROVNER, 1984); pedagogical works on the laws of team development (MAKARENKO, 1972).

RESULTS

Characteristics of a vocal ensemble as a group of performers. The concept of "ensemble" comes from the French "ensemble" - an aggregate, a unity of parts that form one whole. In musical art, the term "ensemble" denotes an artistic collective of several performers who go towards one goal - the creation of an artistic creation (CHUDINOV, 1894, p.24).

O. Izyurova calls a musical ensemble "several performers who are a single artistic collective, realizing a common goal - the creation of an artistic product, as well as the well-coordinated performance of a musical work by several musicians" (IZYUROVA, 2009). A. Konovalov notes that "a vocal ensemble is a collective created to perform musical works, where each part is performed by one or several singers (KONOVALOV, BUTORINA, 2013).

Vocal and ensemble performance develops the general musicality of the performers, helps to hear oneself from the sides and objectively assess their capabilities and strengths. Developed musical taste and ear allow analyzing the singing of other performers, including professional ones. A successful ensemble performer who strives for professional development will be able to organize a creative team himself in the future, becoming a leader and bearer of musical culture.

Today, ensemble singing is one of the most active types of musical and practical activities of young people, a way of aesthetic education of students. Being one of the most accessible types of performing activities, ensemble singing in the conditions of musical education and upbringing of young people performs several functions: 1) mastering by the members of the ensemble of various musical genres and musical language of the works of professional composers; 2) acquaintance of students with the relationship between music and words in vocal works; 3) mastering the singing techniques of folk, classical and pop music; 4) development of students' ear for music and voice; 5) the formation of a certain amount of singing skills and abilities necessary for expressive, emotional and meaningful performance; 6) development of the emotional sphere and a positive attitude towards the world around them through the comprehension of the emotional and moral meaning of musical works by students; 7) the formation of skills of collective activity; 8) development of musical taste and value attitude to the music performed.

The process of vocal education is laborious and therefore the development of each singer and the ensemble as a whole depends on the professionalism of the leader. The leader must master vocal pedagogy, know and understand the development of the vocal apparatus at any age. Vocal pedagogy is a developing area where many teachers and schools are looking for and offering their own methods of work, sharing their experience in developing the voice and unlocking the potential of students. The holistic content of work in a vocal ensemble is still not widely studied in domestic and foreign vocal pedagogy. Deeper and more detailed in the scientific and pedagogical literature, questions of ensemble performance in instrumental music have been developed, where ensemble mastery becomes the subject of special study already at the turn of the 60-70s. XX century.

Vocal ensembles are classified according to a number of characteristics: 1) according to the performing composition (vocal, vocal-instrumental, vocal-choreographic, vocal-instrumental-choreographic); 2) by the style of music performed (folk, rock, pop and pop-jazz); 3) by age structure (children, youth and adults, youth and older age groups); 4) according to the forms of playing music (without accompaniment (a cappella) and with accompaniment); 5) by the number of participants (duet, terzet, quartet, quintet, sextet, etc.).

According to the composition of the vocalists, the ensembles are divided into two types: homogeneous and mixed. In turn, a homogeneous ensemble can be male and female. The expressive features of the female vocal ensemble include a range of sounds from "F" - "G" of a small octave to "G" - "A" of the second octave. Chords are used both broad and close. Chords in the lower register sound soft and juicy in a compressed arrangement. In the high register, it is advisable to use such chords at climax points, then they sound dense and bright. Using chords with an extended interval structure gives a fuller acoustic effect. The male ensemble, in comparison with the female, by its nature, has a wide variety of timbres and dynamic capabilities. The range of the ensemble, if there is a tenor in its composition, with a good, sonorous falsetto, can be in the range from "F" - "G" of a large octave - to "C" - "D" of the second octave (ROVNER, 1984, p. 48-53). The mixed ensemble has incorporated all the advantages of homogeneous male and female ensembles. Its expressive features are great due to the wider range and combination of different timbres.

Participation of students in a vocal ensemble requires performers to have special skills and qualities. First, it is the ability to listen to the overall sound of the ensemble. The singer of the ensemble must understand that the sound of his voice depends not only on him, but also on the sound of the rest of the voices of the ensemble, since the listener perceives the general sound of the ensemble. Moreover, it is important not to listen to the parts performed by the singers, but to listen attentively to them. Secondly, to be able to feel and observe the collective rhythmic pulse. When working on the rhythm, the head of the ensemble should strive to find the most artistic and expressive rhythm, to achieve accuracy and clarity of the rhythmic pattern, to make the rhythm flexible and lively. To achieve this goal, it is necessary to maintain an accurate tempo and possess an elastic, flexible rhythm that is natural for the singers of the ensemble. The term "sound synchronicity" is used here (KOVALEV, 1978, p. 42).

The development of vocal skills in each singer and the ensemble as a whole is an urgent problem, the solution of which depends on the professionalism of its leader. Vocal pedagogy is still being formed and studied; therefore the contribution of each leader is of great value for vocal art.

Features of the development of vocal performance skills of students. An expressive ensemble performance requires developed performing skills from the members of the vocal ensemble. As K. Platonov noted, a skill is an action that is automated in the process of its formation and becomes an operation as a component of a more complex skill (PLATONOV, GOLUBEV, 1977, p. 328). A. Gotsdiner calls musical performance skills a system of consciously developed movements, which are partially automated, allowing them to realize musical knowledge and skills in purposeful musical activity (GOTSDINER, 1993, p. 112). The main task of a group vocal ensemble, as noted by P. Chesnokov, is to acquire and consolidate the skills of joint performance of vocal works, namely: 1) development of the ensemble's sense (listening to oneself and partners); 2) development of a sense of harmonic hearing; 3) development of a unified manner of sound production; 4) rhythmic and tempo fusion; 5) intonational coherence;

6) striving for the unity of the figurative and artistic elements of the performed works, as well as the development of artistic taste in performers, the education of collective creative and performing discipline (CHESNOKOV, 2015, p. 46).

The performing skills of vocal ensemble performance include: 1) singing set skills; 2) sound production and sound production - breath setting, work with resonators, free, unconstrained performance; 3) diction - clarity, accuracy and correctness of pronunciation of sounds; 4) skills of interaction of sound production, breathing and diction; 5) metro-rhythmic skills - metro-rhythmic accuracy of performance and comparison of the vocalist's auditory presentation with the musical text, the sound of the instrument / s and the ensemble during learning and concert performance of a vocal work; 6) skills of the choral structure (intonation melodic and harmonic) and the ensemble (pitch-intonation, metro-rhythmic, tempo-rhythmic, timbre (single-timbre and multi-timbre), dynamic, articulatory, agogic, homophonic-harmonic, polyphonic). The central skill of a vocal ensemble member is the intonation skill of polyphonic music, which is associated with the skills of the choral structure and ensemble.

The development of performing skills should be closely monitored by the ensemble leader. The leader of a vocal ensemble is the coordinator of all actions, the "brain" of the team and the "driving force" through which the whole process of work takes place. A. Gotsdiner proposes four phases of the formation of musical performance skills: installation, analytical, synthesizing, and final. The installation phase, its psychological content consists in the fact that the student develops a certain emotional impression about the vocal work: an auditory image is created and thereby an approximate plan of work on the skills necessary for its execution is outlined. The analytical phase is the desire to find out and understand the main elements of the text and the gameplay: fingering, strokes, voice management, rhythm of movements and their distribution. Immersion in details, and in the future, focusing primarily on the technical side often leads to the fact that the singer of the ensemble does not hear the melody. In order to combine individual movements with sounds and link them together into a melody, you have to call the image again. Gradually, as a result of exercises, the musical text and individual sounds and motives are added to the melody, the movements are more and more combined into a sequential system and are triggered. Thanks to a significant effort, the volitional impulse for each movement is replaced by one expression of will for a group of movements or a complex, united system of them. This becomes possible due to the fact that individual sounds and the movement that carries them out are united by consciousness into a single complex, that is, they are synthesized. This feature - the emergence and formation of a holistic action - and determined the name of the phase as synthesizing.

A characteristic feature of this phase is the loss of unnecessary movements, a decrease in tension and an increasing dexterity of movements. But, as in the previous, analytical phase, the musical image and performing movements are still devoid of strength and expressiveness. The most complete fusion of the auditory image with its motor design in sound occurs in the last, final phase. Here the last, qualitative restructuring of performance management takes place: a well-established system of artistic image - performing movements - sounding begins to function. In this, final phase, the musical image dominates in consciousness (GOTSDINER, 1993, p. 117-119).

Each lesson in a vocal ensemble necessarily includes the following forms and methods of work in the lesson: 1) warming up the vocal apparatus of singers through the performance of a specially selected set of exercises, which is of an auxiliary nature and not difficult in a vocal and technical respect; 2) work on ensemble sounding (formation of ensemble singing skills) with the help of vocal training material (performance of various melodic-rhythmic exercises, singing, harmonic sequences) accompanied by a piano and a cappella, practicing strokes and techniques; 3) work on a vocal piece (selection of a piece, learning melodic material, work on a score); 4) at the final stage of work on the work, it is necessary to introduce elements of staging a concert number, namely work on stage behavior through facial expressions, gestures and body movements, if necessary, the use of choreographic means.

In the vocal ensemble classes with students, the following methods can also be involved in the work 1) concentric method M. Glinka, associated with the first stage of vocal training and suggesting an expedient start to work with simpler methods of sound formation (mastering natural registers without tension in the voice, fatigue, measuring the strength of the voice with

the individual and age capabilities of the singer); 2) explanatory and illustrative method (explanation and demonstration of the correct vocal sound), which allows using the natural ability of performers to imitate and conduct vocal training in a natural way; 3) phonetic method - a special method of vocal training, expressed in the effect of the sounding background on the quality of the singing voice and the work of the vocal apparatus (EMELYANOV, 2011, p. 52).

The development of vocal performance skills of ensemble singing of students directly depends on the means, forms and methods of work under the supervision of the leader, whose task is to adequately assess the members of the ensemble, set goals and realize the creative and singing capabilities of the ensemble. The decisive role in this process is played by the conductor-choral competence of the head of the ensemble. We consider the conductor-choral competence of a teacher-musician as an integrative dynamically developing neoplasm in the personality structure of a future specialist, which is a combination of professional and psychological-pedagogical knowledge, organizational skills and readiness act independently and independently in working with a vocal-choral collective of any type.

Conductor-choral competency is manifested in the ability to plan fragments of training in the vocal performance of students, in the possession of techniques and methods for learning children's repertoire by students of different ages, selection criteria for a song repertoire, modeling of choral sounds, ways of communication and pedagogical impact, development of vocal-choral students' skills, and most importantly - the development of a creative personality through performing vocal and choral activities.

Students' analytical abilities also play an important role in conducting choral training, which contribute to: understanding the essence of the work; a deeper understanding of the ensemble leader about the artistic content of the literary text; an expressive presentation of all stages of work on the choral score from the formation of the performing plan to the concert use knowledge of the work; anticipation of difficulties that may arise in working with the vocal collective; opportunities to correctly outline ways to overcome them; logical expression of opinions and judgments during rehearsal work. Note that analytical skills allow the future music teacher to correctly select the vocal and choral repertoire, taking into account the age and specific characteristics of the audience, since the conductor is an intermediary between the author of the work and the subject who perceives (public coy).

The result of the conducting and choral training of a future specialist is the education of an interpreter who has deep specialized knowledge, developed musical ear, impeccable rhythm, musical memory, a sense of form and style, and artistic taste. As a teacher of a vocal collective, the future ensemble leader should be a well-educated person, sensitive psychologist, teacher, know the specifics of voices and instruments, be able to read choral scores, speak a special professional language, which contributes to the future successful creative activity (SAVCHENKO, SAVCHENKO, 2019).

Possibilities of organizing a vocal ensemble in the development of students' performing skills.

The creative team in its development goes through certain stages that characterize its qualitative aspects. A. Kovalev identifies three stages in the development of a team: primary synthesis, differentiation and synthesis (KOVALEV, 1978, p. 95). The stage of primary synthesis is the initial stage, when the team is just created, the participants get to know each other, the leader. The adaptation of the team to the conditions begins the leader acquaints the participants with the goals and objectives of the team, close and distant prospects of activity. Distributes roles, taking into account the preparedness, work experience, personal wishes of the participants, determines the mode of work. He also makes the necessary requirements for observing the mode of life and activities of the team, at the same time pays special attention to control of performance, forms a responsible attitude to the task. Looking closely at the individual characteristics of team members, the leader involves the most conscious members in solving common problems. At the stage of differentiation, mutual study ends, on the basis of which rapprochement occurs rationing people in accordance with their interests and general character. The most conscious and active people form an active group. They learn the requirements earlier than others, assess their vital significance and strive to support the leader. Another group is also formed - conscientious performers. These people remember their

duties, they are aware of the need for discipline and order, they do their job, but they do not give "votes", they do not show initiative. They are not yet involved in social work; they are trying to get an easier job site. Under certain conditions, a group of disorganizers can also form, interfering with the work of the team. This group includes, for example, undisciplined, lazy, people with excessive ambition, vanity. With the formation of microgroups, the leader's tactics change. Now he makes claims not only on his own behalf, but also on behalf of the asset. Moreover, he transfers some functions to the asset, for example, control over the execution of orders, encourages the asset to show initiative, a creative attitude to work (BILA, 2014).

The third stage of collective development can be called synthetic. At this stage, the unity of attitudes and interests of the members of the team, unity of will is formed. All members of the group of have learned the requirements of the leader, now the whole team demands from everyone. The relations of partnership and creative cooperation are finally approved (ANDREIKO, SAVCHENKO, VASILENKO, KHIZHNA, SAVCHENKO, 2019). There is a rapprochement of people at a higher spiritual, creative level. At this stage in the development of the team, the leadership style also changes. If at the first stage the leader is presented to the members of the team as an external force in relation to them, now he acts as a beloved and respected representative, and the spokesman for their interests. The pace of transition from one stage to another can be different, depending on the objective and subjective conditions of the collective and society as a whole. The team can develop unevenly, some stages of it can pass faster, others - slower. It can, due to some circumstances, stop in its development; it is possible that one stage quickly collapses and the next one begins immediately (MAMIKINA, 2015). Consequently, the general laws of development are refracted specifically for a particular collective, depending on the prevailing objective and subjective conditions of its life and activity. Leadership tactics should be dynamic, changing from stage to stage, depending on the growth of consciousness, discipline, responsibility and collectivism.

Any collective can exist only when it develops, moving tirelessly towards a common goal. Here the theory and practice of general pedagogy comes to the rescue, which scientifically substantiated the conditions and laws of collective development. At the beginning of the 20th century, the famous teacher

A.S. Makarenko, the laws of movement (development) of the collective were formulated, which are modern today and are applicable to a vocal ensemble (MAKARENKO, 1972). The first law of collective development is the presence of a large socially significant goal for the sake of which the collective is created. What matters is why people gathered in a team, what are their interests and aspirations, what is the cultural value of their hobbies, since the interests themselves have different social significance, different social potential is also embedded in activities that develop on the basis of these interests. The scale of the activity is also important in this case. Is the work of the team closed on itself or is its work focused on going beyond its own framework, into turning its occupations into an important public affair.

Here there is a combination of pleasure from doing what you love with the moral satisfaction of a person who benefits people. The second law of collective movement is the correct combination of social and personal aspirations and interests. The student comes to the vocal collective, realizing that here he will have conditions for more productive engagement in what he loves than alone. But in the collective, in addition to individual interests, common collective interests also arise. The collective goal is not a simple sum of personal goals. Individual desires enter it in a modified form. To achieve a collective goal requires such coordination of efforts of people, which in a certain way limits the freedom of action of an individual. This is the objective basis of the contradictions between the personal and the public. The way out of this contradiction is the understanding that personal success is associated with the success of the entire team. A collective victory brings people not less, and sometimes more, satisfaction. It is impossible to achieve an absolute coincidence of personal and public interests, it is necessary to be able to properly coordinate them. The need to reconcile interests often arises when developing a program of activities for the long term and when assigning roles and responsibilities. Conflicts may arise, for example: inaccurate representation of team members about their own capabilities; the demand of the team in the performance by its participant of work that he does not like; egocentrism, egoism of individual members of the team. The choice of the appropriate method of educational impact and conflict resolution is determined by: the

degree of maturity of the team; the level of actual creative possibilities of the participants; the prestige of the leader and the authority of public opinion; individual mental characteristics of the participant; the degree of urgency of the work performed by the team, etc. Methods can be different: explanation and persuasion; manager's demand; pressure from public opinion; exception. The third law of team development is the presence of a system of promising lines. In addition to general goals, the collective must have specific tasks in front of itself, the solution of which constitutes the real content of its movement (development). Such a set of coordinated and distributed over time goals and objectives are called perspective lines. The pedagogical meaning of promising lines lies in their simultaneous existence and awareness of the immediate, intermediate and distant goals. Each result, step is perceived not by itself, but as a necessary stage on the way to significant achievements. The fourth law of collective development is the formation of public opinion, the development of collective traditions. Public opinion regulates the entire inner life of the collective. And persuasion, and censure, and encouragement always comes on behalf of and through public opinion. Public opinion, integrating the judgments of interested and well-informed people, is usually competent and objective. Public opinion is an authority, a model for following an example, a standard of correctness. The sanctions imposed by members of the collective maintain and reinforce the high position of public opinion. As an authority and a model, public opinion orients individuals so that they are not among those who oppose themselves to society.

On the other hand, public opinion is a tool for exerting pressure on collective members, connections of individuals who show self-will and willfulness. It determines what actions, thoughts, etc. should be subject to sanctions by the majority of members of communities, organizations. The public opinion criteria have significant stability. They are less subject to fluctuations than the mood, feelings and judgments of an individual. The assessment of the head, assessment from the public is of great importance to the formation of public opinion. Evaluation is the ultimate management tool. Any actions of individuals or microgroups, intermediate results and overall results should be assessed in terms of their significance for the team as a whole.

CONCLUSION

The characteristics of the vocal ensemble - one of the most active types of musical and practical activity of young people, a way of aesthetic education of students; the classification of the vocal ensemble is considered. Organization of a vocal ensemble is the management and work on the functioning of a vocal ensemble as a creative team, the realization of its needs. Being an organized social group, the ensemble has a number of features, which include: creative self-development and the desire for creative interaction; increased self-organization and focus. It has been established that the organization of a vocal ensemble for the development of students' performing skills will be effective if: the specifics are revealed and the main stages of organizing a vocal ensemble are developed as a means of organizing students' performing skills; in the process of developing students' performing skills, the possibilities of organizing a vocal ensemble will be identified and implemented; individual and collective forms of organizing the lessons of a vocal ensemble will be aimed at developing the performing skills of each student and the entire team as a whole; the organization of rehearsal work and reporting performances will contribute to the achievement of the designated goal in the development of the performing skills of the members of the vocal ensemble; implementation of an individual approach to educating students' musical needs and abilities in a vocal ensemble will contribute to the effective development of students' vocal performance skills and creating a positive climate in the creative team. The above material does not pretend to be an exhaustive disclosure of the problem and can serve as a basis for further research into the possibilities of organizing and functioning of a vocal ensemble, providing training for the future leader of a vocal group.

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Vocal ensemble: organization and functioning in the musical and educational environment

Conjunto vocal: organização e funcionamento no ambiente musical e educacional

Conjunto vocal: organización y funcionamiento en el entorno musical y educativo

Resumo

O artigo trata da problemática da organização e funcionamento de um conjunto vocal como meio de desenvolver as habilidades performáticas de alunos de instituições de ensino superior com perfil musical e pedagógico. São indicados os critérios de qualidade da formação de um futuro especialista para a efetiva execução de suas atividades práticas como líder de grupo vocal infanto-juvenil. O objetivo do artigo é uma fundamentação teórica do conteúdo do trabalho sobre a organização e funcionamento do conjunto vocal de alunos como forma de desenvolver suas habilidades performáticas. Organização de um conjunto vocal é liderar e trabalhar no funcionamento de um conjunto vocal como uma equipe criativa, na realização de suas necessidades. O conjunto, como um grupo social organizado, possui uma série de características, incluindo: autodesenvolvimento criativo e o desejo de interação criativa; aumento da auto-organização e concentração.

Palavras-chave: Conjunto vocal. Ambiente educacional musical. Habilidade vocal. Alunos. Líder de conjunto.

Abstract

The article deals with the problem of the organization and functioning of a vocal ensemble as a means of developing the performing skills of students of higher educational institutions of a musical and pedagogical profile. The criteria for the quality of training a future specialist for the effective implementation of his practical activities as a leader of a children's and youth vocal group are indicated. The purpose of the article is a theoretical substantiation of the content of work on the organization and functioning of the vocal ensemble of students as a way of developing their performing skills. Organization of a vocal ensemble is leadership and work on the functioning of a vocal ensemble as a creative team, the realization of its needs. Being an organized social group, the ensemble has a number of features, which include: creative self-development and the desire for creative interaction; increased self-organization and focus.

Keywords: Vocal ensemble. Musical educational environment. Vocal performance skills. Students. Ensemble leader.

Resumen

El artículo aborda el problema de la organización y funcionamiento de un conjunto vocal como medio para desarrollar las habilidades interpretativas de estudiantes de instituciones de educación superior de perfil musical y pedagógico. Se indican los criterios de calidad de la formación de un futuro especialista para la implementación efectiva de sus actividades prácticas como líder de un grupo vocal infantil y juvenil. El propósito del artículo es una fundamentación teórica del contenido del trabajo sobre la organización y funcionamiento del conjunto vocal de los estudiantes como una forma de desarrollar sus habilidades interpretativas. La organización de un conjunto vocal es liderazgo y trabajo en el funcionamiento de un conjunto vocal como equipo creativo, la realización de sus necesidades. El conjunto, como grupo social organizado, tiene una serie de características, que incluyen: el autodesarrollo creativo y el deseo de interacción creativa; aumento de la autoorganización y la concentración.

Palabras-clave: Conjunto vocal. Ambiente educativo musical. Habilidad vocal. Estudiantes. Líder de conjunto.