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### METHODS OF PROFESSIONAL TRAINING OF A STUDENT-VOCALIST IN SOLO SINGING CLASSES

**Statement and grounding of the urgency of the problem.** At the present stage of education development in accordance with the strategic tasks of higher education, the Law of Ukraine «On Education» (1996), the National Doctrine of Education Development of Ukraine (2002) the main task of higher education is to increase the level of professional training. Therefore, great attention is paid to the problem of improving the professional training of students of higher educational institutions, the content of education, the creation and implementation in practice of higher education of the latest methods of teaching professional disciplines. Improving the professional training of future music teachers is especially important in the development of the national education system.

**Analysis of recent research and publications.** Vocal training of future music teachers is an important component of professional training of students in higher educational institutions of art, which has been widely covered in psychological, pedagogical, scientific and methodological literature. General pedagogical principles of professional education of future teachers are covered in the works of A. Aleksyuk, I. Bekh, I. Zyazyun, V. Kremen, I. Pidlasy, M. Fitsula, M. Yarmachenko; S. Arkhangelsky, V. Galuzinsky, V. Slastyonin devoted their research to determining the specifics of the teacher's pedagogical activity; issues of

professional training of future teachers-musicians and modern theory of music-pedagogical education are revealed in the works of O. Demyanchuk, L. Masol, O. Oleksyuk, G. Padalka, O. Rostovsky, O. Rudnytska, O. Shcholokova.

The theoretical foundations of the methodology of teaching vocals are laid in the works of D. Aspelund, P. Golubev, L. Dmitriev, A. Zdanovich, D. Yevtushenko, P. Organov, V. Mordvinov, O. Mykishi; L. Vasylenko, L. Gavrilenko, O. Marufenko, A. Menabeni, O. Pryadko, O. Matveeva, G. Stasko, Y. Yutsevych and others reveal the issues of vocal training of future music teachers.

**The purpose of the article** is to investigate the issues of multifaceted professional training of a student vocalist while studying at a university.

**Presentation of the main research material.** The development of the national education system in Ukraine poses a task for modern higher education institutions to constantly increase the level of professional training for multifunctional activities and the general cultural level of personal development of future music teachers. The national doctrine states: «The purpose of state policy on personal development is to educate a generation of people capable of effective work and learning throughout life, to preserve and increase the values of national culture and civil society ...» [2, c. 126]. Therefore, the problem of improving the quality of professional training of future music teachers,

which is characterized by a focus on improving the level of development of students' singing voice, becomes relevant.

There is an aggravation of contradictions between the professional criteria that determine the creative competence of modern singers, and traditional approaches in the organization of educational work in this area. A significant gap between the creative potential of future performers and the process of its implementation highlights the problems of finding new pedagogical technologies, tools and methods of vocal pedagogy, which would dynamically and effectively develop the performing culture of vocal students in the new reality.

Today vocal pedagogy is based on two basic principles, which are the basis of regulation and adjustment of the voice-forming complex:

- 1) individual development of the student-vocalist;
- 2) the formation of high-quality voice sound.

It should be noted that both principles are almost impossible to implement without the use of psychological and pedagogical approach, which takes into account the patterns of cognitive activity. If in the context of the first (personal) principle methodical receptions for formation of competences of students are used, realization of the second principle is connected with development of competences of the teacher-vocalist. Thus, personality-oriented strategy in combination with these principles brings the teacher and student to cooperation as the main style of communication [1].

An important functional factor in the process of training a vocalist is the relativity of results. The teacher can never be completely sure of the truth or falsity of the methods used for voice development, and often it takes several years until the student is found in a zone of beautiful timbre and stable vocal range. The mechanism of formation of the singing sound is very complex and individual, because the singing voice changes throughout life and depends on many factors: the psyche and genetics of students, their life experience and external living conditions.

One of the main problems facing the teacher in the solo singing class is related to the formation of the singer's «vocal school». With some exaggeration, it can be stated that teaching methods, which are a symbiosis of performance experience, psycho-emotional state and methodological attitudes of the teacher, there are as many as vocal teachers. In this case, attempts to create a monotonous methodological system of vocal education are in vain.

However, in the process of learning the teacher must follow the basic principles of modern personality-oriented pedagogical technologies, namely:

– to promote the establishment of partnership, co-creation and cooperation at the lessons;

– purposefully model educational situations with emotional and creative activity on a high level;

– to promote the formation of students' skills of conscious and regular analysis of their achievements and shortcomings, as well as the fixation of stages of professional growth.

In addition to the pedagogical principles of personal development of students-vocalists, it would be useful to use the basic didactic principles formulated by A. Gotsdiner. Schematically, they can be represented as follows:

The principle of consistent and systematic learning. Provides for the regularity of class and homework and the gradual complication of techniques in the process of developing musical abilities.

The principle of conscious assimilation of knowledge. Implemented in the ability to subordinate the entire arsenal of vocal technique to artistic tasks.

The principle of grounding of knowledge assimilation. Aimed at understanding the comments made by the teacher and the optimal application of pedagogical recommendations in the process of independent preparation of the student - especially in the work on new musical pieces.

The principle of access to education. Requires the use of a teacher-vocalist individual, understandable to each student figurative vocabulary, able to combine emotional experiences and inner hearing of the student with the solution of performance tasks, subjected to the implementation of the author's intention.

The principle of clarity of learning. Associated with showing different versions of the interpretation of a musical work.

The principle of individual approach. Provides understanding and accounting for the teacher-vocalist psychophysiological, age and characterological qualities of the student-vocalist in the development of his musical and singing abilities, in the development and use of individual ways to influence the artistic side of his talent.

The principle of activity. Focuses on the intensive activities of the student vocalist at all stages of his professional growth to achieve vocal skills and the flourishing of creative individuality [4].

The effectiveness of classes directly depends on the teacher's ability to accurately formulate educational tasks, correctly indicate ways to solve them and clearly organize educational activities, which includes two areas - pedagogical control and direct assistance of teachers in solving expressive and technical tasks in the assimilation of artistic material.

Modern researchers point to three groups of methods that allow to implement an individual approach to teaching a student vocalist – verbal, visual and methods of independent work:

– verbal methods: explanation by the teacher of the methods of vocal technique; analysis of the image-emotional sphere of the work; the teacher's use of artistic associations that help to determine the nature of the sound of the voice and its timbre properties;

– visual methods related to the teacher's demonstration of the sound of a musical work; demonstration of the development of a musical phrase; illustration of the action of the respiratory, muscular and articulatory apparatus;

– methods of independent work of the student allow control by the teacher; listening and watching by students of video and audio recordings of performances of outstanding singers; analysis of student's educational and performing activities (participation in concerts); attending concerts and opera performances; recording a student vocalist's performance of a musical work with its subsequent analysis; abstracting by the student the scientific-methodical and historical sources devoted to performance problems and creativity of famous singers [3].

The organization of the educational process in the solo singing class of a higher education institution has its own peculiarities and is based on the interconnection of all structural components of an individual specialty lesson. These include: a) psychological preparation for the singing process; b) work on vocal exercises for different types of equipment; c) performance of vocals (vocals), work on which should prepare the student to overcome technical difficulties in vocal works; d) consolidation of acquired skills in the process of working on vocal and artistic works; e) pedagogical analysis of the student's work in the classroom and the definition of tasks for independent homework [7]. The structure of the student's educational vocal repertoire contains four main sections: 1) traditional classical repertoire (arias from operas, romances, vocal works of classical composers); 2) folk songs (with instrumental accompaniment and a cappella); 3) works of modern composers; 4) vocal works for children or school song repertoire. The specified components of the educational repertoire, having a clearly defined purpose of professional training of the student-vocalist, are methodically and consistently built by the teacher from semester to semester with gradual complication of educational tasks. For example, vocal works for children or works of school song repertoire can serve as artistic material for the formation of initial vocal skills of students without special vocal training, and repertoire for further pedagogical work in primary specialized art institutions.

Ukrainian folk songs are a good material for the development of the best qualities of the singing voice. Their correction is considered to be an effective means of forming vocal technique (smooth sound, development of singing breath, fret

sense, timbre color of voice) and constant singing style, which is characterized by natural relaxed work of the vocal apparatus, clear diction and articulation, excellent auditory control, natural cantilena and more. The analysis of educational and methodical documentation made it possible to state that a significant part of the educational vocal repertoire consists of arias from operas, romances (classical and domestic), vocal works of contemporary composers. This is a traditional vocal repertoire, built on the best examples of vocal music of different styles, genres and eras, the assimilation of which provides vocal-technical, intellectual, artistic, aesthetic and spiritual development of the student [8]. It was found that these vocal works can be a curriculum not only for students of academic vocal, but also pop and jazz, provided the appropriate arrangement of musical material (both vocal part and instrumental accompaniment). In our opinion, the productivity of professional training of university students in the class of solo singing depends on the rational combination and appropriate use of general scientific, didactic and special musical methods. In higher education pedagogy, the method of teaching is considered as a way of orderly interconnected activities of teachers and students aimed at achieving higher education goals, noting that the effectiveness of educational and cognitive activities of students largely depends on teachers' ability to successfully select and apply teaching methods and techniques (learning is a detail of the method, a partial concept of the general concept of «method») [2]. In the group of methods of organization and implementation of educational and cognitive activities, scientists distinguish the following subgroups: 1) verbal, visual and practical; 2) reproductive and exploratory; 3) methods of guided and self-directed learning [6]. Verbal methods include explanations, instruction, storytelling, conversation, educational discussion, and so on. Visual methods include illustration, demonstration, self-observation, and so on. Practical methods are represented by exercises, laboratory and practical works. Reproductive and exploratory methods, as well as methods of guided and self-directed learning determine the level of student independence in educational, scientific and creative activities [10]. Each teacher in his work also uses methods not covered by the above classification, which belong to the general scientific. These are analysis and synthesis, induction and deduction, comparison and generalization, concretization and selection of the main thing, etc. Teaching methods in the vocal class are based on the basic principles of formation and development of the singing voice: 1) understanding the importance of neurophysiological factors in the formation of vocal technique (taking into account the features of reflex and controlled functions voice apparatus);

2) simultaneous development of all qualities of the singer, the unity of technical and artistic; comprehensive and parallel development of all components of vocal technique – sound, sound, breathing, resonance, articulation, dynamics, voice mobility, general musicality – musical hearing, sense of rhythm, musical memory ; artistic taste); 3) gradual development of the singing voice (in dynamics, technique, pitch range, tempo); 4) individual approach to each student (determined by his psycho-physiological characteristics; the level of general musical training; general physical condition; individual characteristics of the vocal apparatus) [6].

However, there are pitfalls. One of the most significant problems that arises in the process of professional training of a student-vocalist – the problem of «training» – is closely connected with the method «Sing as I sing». According to S. Skrebkov [9] and E. Lieberman [6], the student should not show the student intonation during the lesson, because in this case the teacher interferes with the future singer, distracting him from his own nature. Such a repeated display of performance intonation, according to E. Lieberman, is a «training», which negatively affects the individuality of the student and it is difficult to disagree [6, c. 168].

It should be noted that a number of psychologists suggest using the method of seven repetitions of the pedagogical task (remark): heard for the first time, it may go unnoticed; in the second it is assimilated mechanically; for the third time it already awakens creative thought; for the fourth time allows transfer to other situations; for the fifth time it is realized as a fundamental principle and its content deepens; finally, for the sixth and seventh time, the meaning of the teacher's remark is already fully assimilated by the student vocalist and is included in the structure of individual experience. However, it should be remembered that an overly meticulous teacher risks to create a negative atmosphere in the classroom: criticism in the pedagogical process should be skillfully combined with student encouragement. It is no coincidence that S. V. Rachmaninoff advised to consider «three things. The first is to praise, the second is to praise, the third is to praise once again» [9, p. 56].

All the above methods of working with a student vocalist do not exclude, but complement each other, which involves their comprehensive use in the training of future singers. We emphasize that our selected principles of personality-oriented learning are most effective in implementing an individual approach to the formation of a creative personality of a student vocalist.

On the basis of the developed vocal-pedagogical and methodical literature it is possible to allocate components of process of vocal development of future specialists-vocalists:

forming a motivation of training to sing; providing scientific and methodological training of students; formation of vocal-technical and artistic-performing skills; formation of vocal-auditory skills (performing and active vocal-pedagogical hearing).

Thus, the development of the singing voice is a complex set of interrelated functions of the vocal apparatus and the human psyche, so to prevent disruption of the organic interconnecting, it is necessary to develop all vocal qualities of the student simultaneously, within his psychological and physiological capabilities. The absence of any of the above-mentioned components will lead to a disruption of the integrity of the development of the singing voice. Thus, the development of the motivational sphere of the future teacher-vocalist's personality is inextricably linked with his practical performance, development of vocal-auditory skills and intellectual sphere in the field of vocal pedagogy. The stimulus for interest in vocal training and the formation of a stable need to improve vocal potential is to test one's own vocal abilities, which contributes to the contradiction between the available vocal abilities and the standard sound of the singing voice as a moving force.

Taking into account the specifics of vocal and pedagogical activities of the vocal teacher, the great nervous and physical load of the vocal apparatus, an important problem of vocal training of future teachers is the protection of students' singing voice while studying in higher institutions and inoculating in them a professional culture. A student who wants to master the profession of vocalist is required to master the knowledge of hygiene and protection of the singing voice, the rules of organizing of work and rest, basic medical knowledge (prevention of diseases of the vocal apparatus). The study of the norms of hygiene of the vocal apparatus should be included in the curriculum for future teachers-vocalists. Voice hygiene is a branch of science that studies the causes of disorders and diseases of the vocal apparatus, identifying opportunities to avoid them, studying the physical capabilities of the human body, the formation of rules and norms of professional vocal regime.

**Conclusions and prospects for further research.** Thus, the development of the singing voice is an important component of the process of professional training of students, aimed at forming the professional qualities of the future teacher-vocalist, artistic and aesthetic tastes, ability to artistic and creative activities. The pedagogical orientation of the vocal activity of a vocal teacher requires such a method of developing the singing voice of future specialists, the content of which will take into account the relationship of components of vocal training, and which will have a targeted impact on students' vocal motivation;

development of vocal-analytical, technical and artistic-performing skills and abilities; formation of evaluative mastering of scientific-theoretical knowledge base about vocal pedagogy; observance of norms and rules of protection of the singing voice.

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