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e-mail: [tennatala1948@gmail.com](mailto:tennatala1948@gmail.com)**EFFECTIVE METHODS OF PROFESSIONAL DEVELOPMENT OF STUDENT  
VOCALISTS**

**Formulation and justification of the relevance of the problem.** According to leading experts in the field of pedagogy, the practice of vocal performance of the last decade is much ahead of theoretical reflection in this area, and the pedagogical process itself requires better methodological support. There is an exacerbation 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. Training light female voices in pedagogical universities has its own specifics, which requires the teacher to voice the search for ways to optimize and improve the learning process, develop self-control skills and creative potential of students, which will help achieve the maximum planned results in a limited time.

**Analysis of recent research and publications.** Many researchers are known in domestic and foreign science who have made a significant contribution to the development of the professional singer training system. Thus, at the beginning of the XX century the book Doctor of Laryngology and Phoniatician, Professor F. F. Zasedatelev «Scientific bases of voice production» was very popular among vocal teachers. In this work, the author formulated the most important principles of the method of working with vocalists: the middle or freely held lower position of the larynx, the support of the sound on the breath, sounding in a high position, and others.

Yu. S. Vasylenko, G. P. Stulova, M. Garcia (Spain), and G. Fant (Sweden) made a significant contribution to the science of voice. The main problems of vocal skills formation were raised in the works of teachers L. Dmitriev, A. Menabeni,

N. Polyakova, N. Malyshev, F. Anikeeva, Yu. Kovner, and others dealt with issues related to voice staging, articulation, sound formation, breathing, and auditory skills of the singer.

The dissertation researches of the last years of S. I. Berzhinsky, V. A. Dalskaya, O. L. Mond, M. B. Sidorova, R. V. Sladkopevets, U Linxiang cover aspects of formation of performing skill of singers-beginners, problems of development of their art-creative potential.

Systematic research of vocal technique of modern opera singers, analysis of auditory and internal control of phonation process, nature of internal singing sensations, psychotechnics of breath of opera singers is presented in V. I. Yushmanov's work. However, most of these works are focused on the training of opera singers and do not take into account the specifics of diverse training of music students of higher education institutions who master vocal art in a severe shortage of time and the purpose of their preparation for future professional activity is to master vocal techniques. mastery of showing the performance of vocal works by artists of different eras.

**The purpose of the article** is to consider the process of development of vocal abilities of future teachers-performers with high light moving voices, the formation of skills to perform coloratura ornaments in terms of their training in higher educational institutions.

**Presentation of the main research material.** 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. Note 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. 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, most often, it takes several years until the student will find an area 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». In the process of teaching the teacher must take into account the basic principles of modern personality-oriented pedagogical technologies, namely: – to promote the creation of relationships of partnership, co-creation and cooperation in the lessons; – purposefully model educational situations that are accompanied by a high level of emotional and creative activity; – 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 [1, p. 11].

Schematically, they can be represented as follows:

1. The principle of consistent and systematic learning. Provides for the regularity of classroom and home classes and the gradual complication of techniques in the process of developing musical abilities.

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

3. The principle of validity of knowledge acquisition. 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 works.

4. 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 subject to the implementation of the author's intention.

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

6. The principle of individual approach. Provides an understanding of the teacher-vocalist psychophysiological, age and characterological qualities of the student-vocalist in the development of a complex of his musical and singing abilities, in the development and use of individual means of influencing the artistic side of his talent.

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

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 to teachers in solving expressive and technical tasks in the development of artistic material.

Professional voice staging of vocal students of higher educational institutions with high mobile female voices is a complex process of finding and finding the right phonation sensations, developing and automating singing skills, mastering the correct, coordinated work of body systems involved in the phonation process, in order to form in future teachers-performers highly artistic vocal-performing style *Bellcanto*, the classical basis of which are: intonation purity, precise attack of sound, its further filing (*messa di voce*), the perfect combination of two adjacent tones (*portamento di voce*) as a basis *ideal legato*, soft connection of the thoracic and main registers, the absence of register variegation and forced sound with conscious control of breathing, a clear recitation of the literary text [4].

The art of performing *coloratura* ornaments is based on the vocalist's ability to use wide breathing, skills of its maintenance, competent distribution and dosed consumption. Therefore, the primary task for the teacher will be to teach future performers the basis of professional singing – the skills of phonation breathing. Performers of modern vocal school use the following types of breathing in the process of vocal phonation: *costal-diaphragmatic* (*costoabdominal*) – in the process of inhalation involved chest walls and diaphragm; *lower costal-diaphragmatic* – in the process of inhalation involved the same parts of the body as in the first type, but there is abdominal breathing; *diaphragmatic, abdominal* – the chest without movement, inhalation is carried out by lowering the diaphragm, the anterior abdominal wall is pushed forward.

These types of vocal breathing became part of vocal practice from the first half of the XIX

century, due to the strengthening of orchestras, dramatization and increase of vocal parts, transfer of their culminations to the upper part of the voice range, which required the performer to increase voice emissions.

We recommend that the student master the technique of phonation breathing with control over the position of the body: straight back, shoulders spread, legs slightly apart, one leg slightly forward. Mixed (nose and mouth at the same time) breath should be carried out a little in advance of the beginning of phonation with a sense of the position of the pharynx (expands the pharyngeal cavity, increasing its resonator capacity, soft palate rises, contributing to «rounding» the voice and forming a high singing position), fast, energetic quite deep and silent.

The ribs move apart quickly, the front wall of the abdomen is slightly forward (the diaphragm is lowered). During inspiration, it is necessary to build the shape of the future phonation with the upper part of the vocal apparatus (pharynx and extension tube), the lower jaw must be lowered, released [2]. This is followed by an instant pause before the sound attack – the position of the held breath, when the breathing process is completely stopped (the moment of sound in the interaction of breathing and vocal apparatus): at this moment the singer coordinates all organs involved in the formation of singing sound. device before the sound attack, which helps to eliminate loss of breath at the beginning of phonation, preparation of active phonation exhalation, creating a feeling of «breathing support» (voice support breathing) – active resistance to the fall of the chest walls in the subsequent process of phonation exhalation, ie preservation of «breath setting» – the desire of the performer to maintain the sensation of inspiration during phonation exhalation, keeping the lower ribs from falling in a state of not excessive but moderate inspiration [3].

The phonation exhalation that follows is the process of transforming the exhaled air into a singing sound. We prefer a soft sound attack (the process of closing the vocal folds occurs simultaneously with the reference of breath – the beginning of exhalation), air supply is smooth, without shocks, good pressure, the most concentrated jet (provides voice to the main resonator, brightness and «flight» of sound, purity of intonation).

It is necessary for the student to learn to consciously control the position of the body, release the lower jaw, take a quiet, moderate breath, calculate the amount of breathing, so as to completely transform it into a singing sound, fix the inhalation, keep the anterior abdominal wall active, ready for contractions, states, maintained a high phonation position (during the exercise, phrases), evenly distributed breathing, exhaled

the remnants of unused air. Particular attention should be paid to the development of resonator sensations of female students with light moving voices. Correct phonation should be accompanied by the main (vibration in the face), which gives the voice brightness and sonority, and chest (in the chest) resonance, which adds power and saturation. It is important for the student to find and remember her own feelings of the main reasoning.

Modern science has described four types of sensation of the main resonance in singers: in the area of the facial skeleton, which is covered with a masquerade mask, hence the term «sending sound into the mask» (these feelings are most often felt by students with light female voices); in the area of the front teeth of the upper jaw; in the area of the frontal sinuses; in the crown or hard palate. Not all novice students are aware of these feelings, so it would be advisable to use techniques that lead to these feelings: singing with your mouth closed; use of the phonemic «l» in phonation exercises; singing with a closed nose (while singing we close our noses with our fingers and the voice automatically hits the main resonator). It is necessary for the student to learn to differentiate their resonator sensations, to consciously direct the voice to the resonators, to coordinate the work of the vocal apparatus as a whole [3]. The development of the technique of mobility of high female voices in vocal pedagogy is considered a complex process and it is advisable to start it from the first lessons.

We recommend starting training with the legato technique (smooth transition from one sound to another by breathing), which is necessary for all types of voices. At the initial stage, you need to select simple exercises in a limited range, perform at a moderate pace, with a gradual complication and expansion of the range as you master. We emphasize the student's attention to the following requirements: performance on the support, purity and accuracy of intonation, lack of phonation variegation (formation of vowel phonemes «rounded», in a single phonation position), clarity of articulation. Regardless of the type of voice, the process of forming mobility skills (gamo-like passages, arpeggios, etc.) is built in a certain sequence of tasks that become more complicated gradually. At the initial stage, we recommend the use of phonation exercises in the range of thirds – fifth, guided in the selection of vowel phonemes, range and pace of exercises by individual characteristics of the student. We emphasize the student's attention to the following requirements: phonation on the held breath, singing on the support, in a high vocal position (with a focus on the higher sound of the exercise), soft sound attack, its maximum concentration and sharpness, the dynamics of the exercise «mf». When singing

the exercise, we recommend the use of rhythmic pulsation in the alternation of accented sound with a group of lighter [4].

Mastering the student, in the process of working on passages, skills of fast and free alternation of accented (reference) and groups of lighter sounds (formed and performed collected, sharply and accurately), filling weak metric fractions, will help to achieve speed, clarity, ease and accuracy execution of coloratura ornaments. The next stage in the development of fleeting singing skills will be the complication of the task – the development of combined ascending-descending passages in the range of *decim*. In this case, it is advisable to distinguish the links of the passage: two ascending lines in the range of the fifth (part of the passage, mastered by the student in the previous stage of preparation) and descending passage from the upper sound to the tonic, which must be pre-worked. Here we focus the student's attention on the need to control the distribution of respiration, perform a downward passage on the support and maintain a high phonation position of the sound until the end of the singing exercise. After bringing the skills of performing individual fragments of the passage to automatism, combine them into one exercise and perform a passage with a pause between its individual fragments: fifth – caesura – fifth – pause (at the initial stage may be long) and short (but sufficient for quality performance) breath before the descending passage in the range of *decim*. In the process of mastering the exercise we accelerate the pace, use different vowel phonemes, add dynamic shades to the performance in order to develop variability and prepare the student for the perfect performance of the mastered element of ornamental technique in the works.

After mastering the vocalist's technique of performing moving passages, we begin to master the special articulatory-stroke technique of *staccato* and *melisms*, the basis of successful mastery of which is the correctly mastered skills of phonation breathing, coordinated with the ability to maintain a high vocal position. to occupy). Working on this type of technique in exercises (initially range: third, fifth, as the skill is mastered, the range is increased to octaves, decimals), we focus on the nature of sound formation (due to closing and opening connections), proximity of formation (on teeth), sound attack (collected, sharp, fragmentary nature of the stroke should not provoke a shock of the diaphragm) with a calm, dosed supply of breath. The requirement for the student will be: concentrated, collected, calm supply of phonation breathing (which is interrupted by light closure of the vocal cords), directed from the diaphragm to the upper point of the main resonator, forming a close, as if «flat2 sound in high phonation

position. We emphasize the calm state of the lower jaw, chest, abdomen (which do not participate in the formation of this type of stroke) [1].

The next stage will be mastering the high soprano technique of performing *melisms*: *forshlags* and *trills* – strokes, the implementation of which involves a developed (in previous stages) mobility of the larynx and the ability to clearly coordinate its work with the supply of metered breath. *Forschlags* are performed by «sliding» the voice (from the top notes to the bottom, or vice versa) with a slight emphasis on the main tone. It is advisable at an early stage of mastery to use exercises with a downward movement of the melody in a limited range (big second, third), avoiding sharp jumps. *Forshlag* should be performed, maintaining breathing (maintaining the position of the held breath and slightly raised position of the chest) and attaching to it a slight movement (oscillation) of the larynx (in choosing the pace of exercises, *tessitura*, vowels focus on individual characteristics of the student). The vocalist makes the following requirements before performing the exercises: phonation in a high vocal position (reference point for the higher sound of this exercise) on the delayed breath (the process of phonation of breathing should create elastic sound support, while remaining free, elastic, resilient). The requirement for the formed sound will be: intonational purity, concentration, accuracy, clarity, sharpness; dynamics of exercise *mf*; bar *legato*; the auxiliary sound of the *foreslash* is performed more easily, the main – more brightly, clearly [4].

In work with high moving voices (in senior courses) it will be useful to apply exercises with alternation, or change of strokes (*staccato*, *legato*, *non legato*) performance of figures, sudden change of rates (*andante*, *moderato*, *allegro*) that stimulates the student to compare and fix dependence. pitch, intonation changes of phonation from the change of internal acoustics associated with changes in the speed of muscles and acoustic organs (larynx, epiglottis), and stroke (method) of performance, activates the muscular system of the vocal apparatus, activates phonation attention, develops the speed of reaction required to master the art of performing improvised ornamental ornaments of works by composers of the Baroque era.

**Conclusions and prospects for further direct exploration.** 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 the principles of personality-oriented learning selected by us are the most effective in the implementation of an individual approach to the formation of the

creative personality of a student vocalist. Thus, the formation of vocal and technical skills of coloratura sopranos is a long process and its complexity lies in the fact that along with mastering common to all types of voices phonological and technical skills (including lower costal-diaphragmatic type of breathing), light female moving voices must master the art of singing coloratura jewelry, the perfect performance of which involves the skills of long-term preservation and dosed consumption of breath, which requires additional mastery of the thoracic type of breathing.

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**ВИДИ ВИХОВАННЯ, ЇХ СПЕЦИФІКА ТА ОСОБЛИВОСТІ В ЗАКЛАДАХ СЕРЕДНЬОЇ ОСВІТИ ВЕЛИКОЇ БРИТАНІЇ**

**Постановка та обґрунтування актуальності проблеми.** На межі століть в умовах глобальної кризи сучасної цивілізації у Великій Британії ведуться інтенсивні пошуки

інших шляхів виховання людської особистості, головною метою якого має бути її розвиток і вдосконалення. Орієнтація на дитину, її потреби, особистісні особливості, права –