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SPECIFIC TRAINING OF A MODERN PROFESSIONAL MUSICIAN IN VARIETY SINGING CLASS

Formulation and justification of the relevance of the problem. Under the condition of integration of the national education into the European educational space, implementation of the law "On Higher Education" (2014), the demands for higher art education increase. The later holds a special place in the spiritual growth of the younger generation.

In music schools, colleges, universities, art academies there appear variety singing classes, in which teaching requires creating a concept of training of variety vocal professional musicians in higher education. Therefore, there is a necessity to define the specific training of the modern variety vocal musician, professional activity of whom is associated with one of the most accessible and democratic, personally valued for children and youth kinds of music, which is the variety art vocal.

Analysis of recent research and publications. Rising interests and needs of today's youth in vocal art caused increasing attention of Ukrainian and foreign scientists in various aspects of vocal-performing and vocal educational activities, currently to the basics of variety vocal and performing activities (N. Drozhzhina, N. Tolmacheva) teaching methods of variety singing (K. Linkleiter, Yu. Osetrov, S. Riggs, K. Sadolin), problems of training of professional musicians to variety vocal activity (Yu. Yutsevych). However, the specific training of a professional musician in variety singing class is not substantiated reasonably enough in the scientific literature.

The purpose of the article is to disclose the specific training of the modern professional musician in the variety singing class.

The main material of the study. Vocal variety art takes place a prominent part in preparation of a future professional musician, due to its exceptional popularity among young people in Ukraine, who are committed to the development and expression of their creative singing abilities and their implementation in the world of modern show business. Therefore, students of art faculties, despite the difference in natural vocal levels and degree of vocal training at the time of entry to the higher education institution, are motivated to study variety vocal that are taught in the variety singing class. The aim of the variety vocal training of professional

musicians is forming their vocal culture that provides students with mastering the basics of vocal performance and vocal pedagogy. While studying in variety singing class students must: master professional vocal and performance skills, accumulate variety vocal repertoire, master the specific vocal methods and techniques that are typical for different genres of variety and jazz music, gain experience of stage performance.

Speaking about the quality of training of musicians for the vocal work with students Yu. Yutsevych notes that the level is, unfortunately, reduced. The author warns that teachers are untrained to work with variety voice, and low-quality variety singing with the use of electronic sound processing allows the voice to sing not too high, slightly, briefly and infrequently. Students do not even imagine the possibility of a natural physiological process of singing. The scientist notes that lack of academic vocal school does not allow a singer to work for a long time singing in a "live" sound [5, p. 188]. Yu. Osetrov has the same opinion, who notes that between classical and variety type of vocal performance, despite their divergence, there is no antagonism, that is training of the variety musicians should be based on the combination of classical vocal training [2, p. 29]. By definition of N. Drozhzhina, variety vocal performance has instructions identical to academic vocal, such as chest abdominal breathing, high position sounding voice, mixing of brain and breast resonance, free position of larynx, muscles release that are involved in sound production [1, p. 7]. Quality training of future specialists in variety singing class is based on the general principles of academic vocal school, which provides in-depth mastering of the knowledge of physiological laws and anatomy of the vocal tract and the ability to use different types of sound attack, resonator feelings dominated the main resonance, lower rib and diaphragm breathing, smoothing of register transitions, the ability to maintain a stable and somewhat artificially low position of the larynx, to achieve a clear diction and articulation. So the use of the basic academic instructions of vocal school while teaching students variety art is specific in their training in the variety music class.

The specific training of future specialists in variety singing class should include the usage of highly multi-style and multi-genre repertoire and

mastering the genre and stylistic means of variety vocal performance. The repertoire, which is selected based on vocal-technical and artistic training of a student, is the essence of training of the future professional musicians in the variety singing class. Therefore it is important that students should study various genres and styles works of classical composers, modern Ukrainian and foreign composers, folk songs in pop and jazz finishing. The repertoire should include: romances, folk and pop songs; vocal compositions of different styles (pop, Be-Bop, Hard Bop, Rock, Blues, Swing, Modern Jazz, Soul and others); ballads; works from musicals etc.

Implementation of this repertoire requires the skills of future professionals to sing in different styles of Jazz, including mastering of modern styles such as rock, soul, they must master the singing of drive in upper case; jazz vocal music – mobility, flexibility, ease of voice throughout its range; romance and song lyrics - sensual and soft sound, deep attention to the words. We are close to N.Tolmacheva's thought who attributes to genre and stylistic features of long-suffering vocal performance [4]: intonation, phrasing, the way of sound, matching sound (sound quality characteristics of the individual to vote) instrumental accompaniment, vocal improvisation.

Mastering specific methods and techniques of vocal variety singing can also be attributed to the specific training of the modern professional musician in variety singing class. Thus, Catherine Sadolin considers techniques that are important in learning to use variety vocal [7]: splitting (distortion) – technique of singing in which another sound, which is often noise, is added to a clear sound; subton (air added to the voice) - the singing with aspiration; creak – the method is based on attack creaking sound; vibrato (vibrato) - fluctuations of sound tone caused by the movement of diaphragm and larynx; roaring (growl) - method, which involves singing the resistance of the diaphragm with a strong exhale air from the bottom of the stomach and then splitting vocal folds - the effect growl; squeal / scream (screams) – method based on the scream in a high tessitura; yodel - a sharp change from chest voice to falsetto and vice versa; falsetto - unsupported singing in the main case without overtones.

Application of the techniques of vocal variety singing should be in accordance with the genre and style of the vocal work with a sense of proportion and aesthetics of sound. Catherine Sadolin defined modes of vocal and dynamic aesthetics: neutral (Neutral), reserved (Curbing), intensive (Overdrive), stroke (Belting) differing in number of "metal" in the voice and related physiology of each vocalist. The author offers a number of exercises that provide the desired sound in any mode, such as a neutral exercise,

exercise in restrained mode, intense exercise regime, and exercise in percussion mode [7].

It makes sense to use a well-known in practice of variety singing method in creating vocal and performing skills of future professionals which was proposed by Seth Riggs and which is called "singing in the language position". It allows phonation use of the voice as easy and comfortable as it is done during a conversation. Whatever the case and the volume, the mouth and throat behave identically. Singing in the linguistic position is a natural method, in which the voice is easily works [3, p. 27]. Seth Riggs offers training in singing using a soft sound and singers hold a high position. Before proceeding to exercise the teacher recommends to relax, to have a positive attitude, to feel free from stress, believe in yourself [3, p. 38]. Seth Riggs' sets of exercises aim at creating a free and beautiful sound formation, singers' breathing feeling resonance for the voice in the language position.

According to Kristin Linklater, in the development of vocal technique you should release the voice from strain, which suffers from emotional, intellectual and physical clips. As the voice that sounds is the result of physical processes, muscles must be free from pressure to become receptive to the impulses of the brain that generates it. The author offers the sets of exercises to relax the body, stimulating correct and good breathing; to form a clear diction and articulation; to relax the tongue; to improve resonating feelings [6].

It is natural that the variety singing class focuses on vocal training of a future professional musician. However, stage performance will not be successful if the performer's body is bound and not flexible. Therefore, the important components of the performance include students' mastering of the elements of choreography, which is also specific in the training of future specialists in the variety singing class. Performing practice indicates the difficulty of combining movements and singing at the concert, which, moreover, may negatively affect the breathing process, if the future professional has no systematic vocal work and experience in the dancing class.

To train the respiratory system during vocal performance with dance movements the following exercises are proposed [1, p. 14]: to use nasal breathing; to keep the rhythm of breathing in difficult conditions; to activate the abdominal muscles while singing with dance movements; to choose dance movements that do not violate the work of breathing apparatus during singing; to express character, image of the hero in plastic, movement, dance action.

N. Drozhzhina notes that breathing exercises for vocalists during stage movement and dance, whatever ways they are made, should be taken to address shortness of breath and the formation of

ability to use breathing mechanism in any position of the body, to move freely from dance to singing, not being breathless while singing [1, p. 15]. Coordination of movements with speech and singing is a skill that is the result of targeted training of the whole body in the variety singing class.

Specific feature of the professional training of future professional musician is gaining acting experience in variety singing class and during stage performances. Seth Riggs focuses our attention on the fact that no matter what kind of music is performed – pop, rock, opera, musicals, it is the most important to possess singing techniques that allow you to get free and concentrate on acting performance [3, p. 2].

Variety vocal music requires different artistic means from a singer in comparison with the academic vocal performance. Ability of rapid transformation, modulation of emotional states, transitions from one image to another and transfer of the gained experience with movements, gestures, facial expressions are especially important for the successful stage performance of a singer. It is therefore necessary to work with students as much as possible to awaken their imagination, creativity to express their understanding of the music work and to express it with the help of acting performance. Future professional musicians should create themselves in their mind an image of a particular work, which dictates their performance on the stage. A recording of students' rehearsals or performances can be of help in creating an image and true acting on stage that can be possible to analyze and look at them from the outside.

Training of the professional musicians at the Art Faculty of Kirovograd State Pedagogical University named after V. Vynnychenko are held taking into account the specificity of the above mentioned in the variety singing class. During the first year of the educational process students study the basics of academic vocal school. The curriculum requirements of the subject «Variety singing» provides study and performance at the end of each semester of four different genres and different styles of variety vocal works accompanied by an accompanist, phonogram (–) and unaccompanied. To improve the performance skills of future professional musicians in variety vocal art students are offered different kinds of creative extracurricular activities, including participation in musical and literary compositions, concerts and musicals.

Conclusions and prospects for future research directions. To sum everything up, we should mention that specific features of vocal training of future professional musicians in the variety singing class are identified on the basis of education analysis of variety singing students.

They include: usage of basic academic instructions of vocal school in teaching variety singing; introduction of highly multi-style and multi-genre repertoire and vocal mastery of genre and stylistic means of variety vocal performance; mastering of vocal methods and techniques of variety singing, mastering choreography elements in teaching variety singing; acquiring acting experience in variety singing class and during stage performances. Analysis of the modern methods of variety vocal demonstrated relevance of their usage in the preparation of future professional musicians in variety singing class.

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ВІДОМОСТІ ПРО АВТОРА

ЯНЕНКО Оксана Андріївна – кандидат педагогічних наук, старший викладач кафедри вокально-хорових дисциплін та методики музичного виховання Кіровоградського державного педагогічного університету імені Володимира Винниченка.

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**МЕТОДИЧНІ ЗАСАДИ ФОРМУВАННЯ ТВОРЧОЇ САМОСТІЙНОСТІ
МАЙБУТНЬОГО ВЧИТЕЛЯ МУЗИКИ (НА ПРИКЛАДІ МУЗИЧНО-
ТЕОРЕТИЧНИХ ДИСЦИПЛІН)**

Постановка та обґрунтування актуальності проблеми. Важливою умовою модернізації освіти є підготовка фахівців, здатних до творчості, професійного зростання та вдосконалення, спроможних орієнтуватися у мінливому соціумі. Успіх професії вчителя музики визначається постійною увагою до свого світогляду, високою музичною кваліфікацією, її самовдосконаленням, володінням комплексом спеціальних знань, практичних умінь та навичок, які мають безпосередній вплив на розвиток активності, свідомості вчителя-музиканта, стимулюють його до творчої самореалізації. Тому пріоритетом професійної підготовки майбутнього вчителя музики є творча самостійність.

Аналіз основних досліджень і публікацій Методика формування творчої самостійності особистості завжди знаходиться в полі уваги музично-педагогічної науки. Аналіз методичної літератури свідчить, що дана проблема досліджувалася багатьма провідними вченими-педагогами та педагогами-музикантами: з музично-теоретичного навчання у фаховій підготовці вчителя музики – І. Малашевська, С. Олійник, Т. Панасенко, Г. Побережна, Т. Щерія; комплексного підходу – О. Музиченко; системного підходу – В. Афанасьєв, Ю. Полянський, О. Щолокова та ін., інформаційного підходу в художньо-естетичній галузі знань – Л. Арчажнікова, О. Рудницька, О. Олексюк, О. Ростовський, В. Шульгіна.

Мета статті. У статті розкриваються методичні аспекти формування творчої самостійності майбутнього вчителя музики та їхня ефективність для забезпечення його майбутньої професійної самореалізації.

Виклад основного матеріалу дослідження. Формування творчої самостійності майбутнього вчителя музики у процесі вивчення музично-теоретичних дисциплін ґрунтується на загальних принципах професійної музично-педагогічної підготовки з доміантою на «інтегрованому навчанні». Сучасна система освіти визнає цей принцип одним із головних, що забезпечує цілісність системи знань і вмій особистості, розвиток її творчих здібностей та можливостей. Проблема інтеграції навчального процесу важлива і сучасна як для теорії так і для практики, оскільки дає змогу майбутньому фахівцю застосовувати набуті знання з різних навчальних предметів у професійній діяльності, спроможність творчо самостверджуватися в різних соціальних сферах.

Ідея інтеграції навчання не є новою у музичній педагогіці. Реформа музичної освіти на початку ХХ століття сприяла початок педагогічним процесам, які ґрунтувалися на принципах цілісності. У цьому контексті предмети музично-теоретичного циклу сприяють відтворенню цілісності та взаємозв'язку музичної мови, яка складається зі взаємопов'язаних елементів: мелодія, гармонія, лад, метроритм, фактура та ін. Про це свідчать концепції музичної освіти