

## РОЗДІЛ V. ПРОБЛЕМИ МИСТЕЦЬКОЇ ОСВІТИ

UDC 378.015.3:784.071.4](043.3)

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DOI 10.24139/2312-5993/2021.04/388-397

### PEDAGOGICAL CONDITIONS FOR PROVIDING BIFUNCTIONAL VOICE TRAINING OF FUTURE MUSICAL ART TEACHERS FOR SOLO AND CHORAL PERFORMANCE

*The article considers the problem of combining different vectors in teaching singing – solo and vocal-choral – relevant for the professional training of future musical art teachers. The practical necessity of one-time and parallel mastering by students of different techniques of vocal intonation, due to the multicomponent content of pedagogical activity of a school teacher and the variety of tasks he has to solve at musical art lessons and extracurricular music-educational activities is noted. The pedagogical conditions under which enable successful solution of the problem of future specialists' voice bifunctional training are substantiated.*

**Key words:** future musical art teacher, bifunctional voice training, solo and vocal-choral singing, pedagogical conditions.

**Introduction.** In future musical art teachers training, vocal education occupies one of the leading places, which is explained by the popularity of vocal art and importance of singing activities to instill in students a value-artistic attitude to musical art.

The process of vocal skills formation in students of higher music-pedagogical education institutions takes place, according to the curriculum, during individual singing lessons and in the process of vocal-choral training, which means that each student has to master these types of singing activities.

For a long time in the system of training future teachers solo singing was given secondary importance, which was emphasized by the name of the subject – “voice production”. Based on this, the main task of individual singing lessons was considered to be formation of students' basic technological skills of vocal intonation, and in the disciplines of choral cycle and methods of music education – purposeful training of future professionals to teach singing to students. This situation was probably explained by the fact that until recently this task has been associated with the practice of teaching students to sing while learning mostly monophonic exercises and songs and performing them in unison, i.e. – in a collective, ensemble-choral form.

At the present stage, the requirements for the artistic-performing level of students in their solo vocal performance have significantly increased. The significance of this fact can be explained in such a way: first, it became clear that the teacher should “enchant” students with music by means of their own

“live” sound, in particular – the skill of singing during their perception of vocal works, learning intonation exercises, school songs and so on. In addition, today among children is becoming increasingly popular to learn solo singing, they have a desire to join in extracurricular activities the vocal groups or institutions of extracurricular art, music-aesthetic education.

Thus, there is an objective need to increase attention to the quality of solo singing of future teachers and mastering the methods of teaching this type of performance to students. Institutions of higher music-pedagogical education solve this need by introducing special courses on methods of voice teaching, individual vocal pedagogical practice with students of different ages, as well as by improving the effectiveness of teaching in the voice production class, complicating the repertoire and tasks of performing-interpretation character, enriching vocal performance of students during school practice.

This situation has increased the urgency of the problem of combining by student of two types of vocal-educational – solo and vocal-choral – activities. After all, each of these types of vocal performance requires a different type of sound formation and singing skills. This fact remains out of attention of most teachers, whose pedagogical thinking is limited by the scope of their subject and does not extend to the general goal – to prepare a specialist for competent practical activities. Therefore, in practice, gifted students, independently, through trial and error, adapt to the requirements of reality. On the other hand, a significant part of them is not able to overcome this problem on their own, which often becomes an obstacle to their mastery of singing and vocal-teaching skills. This indicates the relevance of the study of the problem of parallel mastering by future music teachers of the ability to perform both solo and choral music and requires substantiation of pedagogical conditions that would allow each student to acquire a certain vocal-performing universality and achieve success in solo and choral performance.

**Analysis of relevant research.** Issues of voice, as well as vocal-choral training of the applicants in institutions of higher music-pedagogical education are actively covered in the scientific and methodological literature in various areas. Thus, the method of phonation-vocal skills formation in future teachers is revealed in the works of V. Antoniuk, N. Hrebeniuk, M. Zhyshkovych, O. Stakhevych, T. Totska, Y. Yutsevych and others. L. Vasylenko, A. Kozyr, H. Padalka, H. Nikolai, N. Ovcharenko et al. considered the combination of tasks of performance-singing and methodological preparation. The enhancement of students’ vocal-performance culture is discussed in the works of T. Madyшева, T. Tkachenko. The studies by Wang Chen, V. Kryva, K. Matviichuk, Yu. Tymakova,

and others are devoted to the problems of improving performance skills and vocal-pedagogical artistry.

The issues of preparation of future musical art teachers for singing activity as choral conductors of children's groups are also actively studied. Thus, the methods of forming vocal-choral skills in students of music-pedagogical profile are considered in the studies of Liang Haye, Ma Xu, V. Yaremenko et al., development of their professional abilities and individual psychological properties in the process of vocal-choral training is considered in the works of Z. Sophronii, Bai Shaozhun, I. Tsiuriak, Zh. Koloskova, L. Yaroshevska and others.

Instead, the issue of differences in singing in the process of solo and group choral performance was covered in a limited number of works. These include the work of O. Yurlov (Yurlov, 1983), who considered singing education as a basis for improving the performance culture of choir singers, research by N. Koehn and Yang Xiaohang, which characterized the differences in the formation of students' skills of solo and choral performance and the problem of their mastery by students in parallel (Koehn & Yang Xiaohang, 2018), to some extent – in the dissertation research of V. Yaremenko, devoted to identifying the influence of vocal-choral loading on the peculiarity of singing breathing (Yaremenko, 1987).

**The aim of the article** is to draw attention to the problem of parallel mastering by students of different ways of vocal intonation and to substantiate the pedagogical conditions under which it is possible to solve this problem in the process of preparing future musical art teachers for professional activities.

In order to solve this problem, the following **research methods** were used in the article: generalization of scientific and methodological literature, monitoring of vocal development of future musical art teachers during higher education, substantiation of hypotheses about pedagogical conditions for solving this problem and proving its probability at the theoretical level.

**Research results.** Our focus is on preparing students to teach schoolchildren to sing, as one of the crucial tasks in instilling in pupils a love for musical art and formation of the ability to personal musical and creative self-realization. Students' preparation to solving these issues is carried out mainly in such disciplines as "voice production", "choral conducting" and "methods of music education", as well as in the process of applying learning outcomes in the process of pedagogical practice. Instead, without interfering with the restructuring of the content of modern educational-professional programs and their focus on achieving practical results in the form of competences formed in higher education, this issue is addressed in individual disciplines in their traditional forms, without sufficient consideration of coordination of content

and forms of learning, which significantly reduces the effectiveness of the process of their preparation, in particular, for vocal-professional activities.

Let's first consider the features of training students in the discipline of "voice production". Note that there is a significant contradiction between the name of the discipline and the content of classes defined by the state standard, program requirements, practical experience of teachers-vocalists, as well as scientific-methodological achievements. We will remind that under voice production, according to L. Dmitriiev (2004), we understand development of the correct singing habits which are formed at simultaneous and interconnected development of auditory and muscular skills of the singer. Their formation at the initial stage of training is given the main attention, which is due to the need to prepare the voice as a "tool" of sound production, the quality of which depends on the solution of further problems of artistic-content and stage-performance plan.

Ya. Kushka also defines the essence of the concept of "voice production" as development of vocal-technical skills and mastering the techniques of singing with the appropriate influence of the teacher on the work of vocal apparatus, adheres to the position of gradual transition from voice production as the foundation of the second stage and transition to the last, which is embodied in the performance of artistic works and disclosure of their artistic content (Kushka, 2010, p. 10).

It should be noted that during development of the "bell canto" technique there was a tradition according to which the singer should start studying vocal works only after he had acquired perfect skills of vocal-phonation intonation. These requirements were quite natural in the conditions of preparation of singers-virtuosos, performers of extremely difficult for that time vocal works and opera parts. It is important that the long-term and persistent development of basic phonation skills in future vocalists was accompanied by their comprehensive and deep general music, art education, which allowed them to start stage and performing activities, to achieve the expected results (Stakhevych, 2013).

The professional tasks that arise in the process of educating future music teachers testify to the unreality of such an approach: from the first steps of study, students attend classes in the choir, independently adapting their capabilities to its repertoire, and in voice classes, as a rule, their work on musical pieces begins no later than the second month of study. Thus, the specifics of future music teachers training requires a combination of vocal and choirmaster's training, mastering the skills of solo and choral singing. However, in the real educational process it is practically not taken into account that these types of vocal

performance are grouped on different requirements for the sound of the voice, type of breathing, type of sound production, attitude to one's own timbre, etc.

Thus, one of the important tasks in solo singing is to identify individual natural features of the student's voice, his characteristic timbre, purposeful development of range, vocal breathing skills, singing and high vocal position, beautiful vibration, over time – mastering the skills of intonation-complex, sometimes – virtuoso singing, etc. In choral classes, the singer is required to have singing skills of another quality, namely – the ability to mask their own timbre, achieving homogeneity in choral parts and in general – in choral sound; use, mainly, “short” breathing, which differs from the vocal by less air taken during breath; relatively light sounding voice; absence, in contrast to solo performance, of vibration, increased attention to the correction of intonation with a focus on the harmonic or polyphonic texture of the work.

As we can see, students have to master fundamentally different vocal-technical skills at once. The most gifted students are able to adapt their singing style and technique to these different vector requirements on their own, through trial and error. Instead, a significant proportion of future professionals without the help of a teacher is not able to overcome these problems, and this often becomes a factor in the insufficiently successful formation of their vocal skills.

The importance of solving this problem requires creation of pedagogical conditions that would improve the quality of singing skills with different techniques and the ability to apply them in accordance with the requirements typical of solo and choral activities.

We consider the first pedagogical condition stimulation of the participants of the educational process to have a conscious attitude to the problem of one-time formation of vocal and vocal-choral skills: since not all teachers and few students attach due importance to it. Psychological research has shown that the lack of awareness of the problem to overcome it is extremely important: this awareness leads to goal setting and finding ways to overcome it, purposeful improvement of knowledge, properties and skills that should help overcome this contradiction. This awareness is closely related to the life and professional position of the individual, in this case – to the recognition by students of the purpose of their studies, their own responsibility for its quality, as well as to the readiness for constant musical-auditory and muscular-apperceptive self-control and detailed work on developing skills important for their future professional singing activities. This attitude to mastering vocal skills should be based on internal activities, because today, in the words of V. Pliushch, “society needs an active, mobile person who has the ability to plan and organize their own activities,

adequately assess the quality and level of results of their own work, expand educational space for solving tasks and goals” (Pliushch, 2020, p. 267).

In the scientific literature, attention is drawn to the fact that, despite the achievement of professional musicians-performers of a high level of technical equipment, “... in mass pedagogy, the issue of effective mastery of technology is far from resolved. The majority of musicians achieve much more modest results compared to the proficiency of the chosen ones, spending time in the learning process no less than them, and no less physical effort and time”, which highlights the problem of improving the methodology of performing skills, especially – in case of problems complicating this process (Korliakova, 2009, p. 4).

These considerations allow us to determine the second pedagogical condition for improving the methodological support of the process of formation of vocal-performing skills in the conditions of parallel mastering by future musical art teachers of different types of vocal-phonation technique. Thus, this process should be based on a scientific understanding of the nature of these phenomena, in particular – reference to the works of famous physiologists and psychologists – I. Sechenov, M. Bernstein, S. Rubinstein, E. Ilyin and their followers. Specialists in the field of music pedagogy and psychology – L. Barenboim, A. Kostyuk, G. Tsylin, Yu. Tsagarelli, et al., scientists, methodologists and practitioners of different countries, vocal schools and traditions, who gave attention to the formation of vocal and technical skills. Among them are the studies by N. Anguladze, V. Antoniuk, A. Benelli, M. Garcia, W. Mazetti, P. Tozi, Y. Stockhausen, V. Yushmanov, and others. However, there is a large group of issues that are still actively discussed by scholars and practitioners. These are, in particular, problems of varieties, qualitative characteristics and methods of vocal breathing formation, sound formation, the role of speech position in the field of academic singing, stylistic variability of vocal-sound phenomena, etc.

Of particular importance for the studied problem are the revolutionary for his time provisions of the theory of the motor skills formation, put forward by the eminent physiologist M. Bernstein. According to his research, motor skills are formed not only in their external manifestation, but also in close connection with the brain, in connection with which the knowledge of intelligence laws opens new horizons in the managing the individual’s motor actions, regardless of their variety.

According to M. Bernstein’s theory, each motor skill is a coordination structure, which, transforming in the process of acquired skills, allows a certain type of motor activity and is an active process consisting of a chain of qualitatively different phases, their transition from one to another. Thus,

according to the scientist, this process is not a monotonous repetition, but a purposeful selection by the individual of the most successful and economical operations. At the same time, the achieved automaticity of actions that “serve” a certain motor skill does not become a stereotype, a pattern that allows its plasticity and variability during adaptation to different situations. M. Bernstein emphasizes that “every skill is generally variable and plastic <...>, so we should not confuse the positive phenomenon of automation with the negative phenomenon of stereotyping”. And further: “Obviously, the beneficial effect of the phenomenon of skill transfer will be the higher, the wider generalization was achieved by previously developed skills, and the greater is the number of different variants of acquired skills” (Bernstein, 1991, p. 226-254).

A special point that deserves our attention is the scientist’s conclusion about the importance of search operations, which he defines as “background” and emphasizes that their retention in memory plays an important role in shaping the ability to apply the skill in the new conditions, due to the fact that these background corrections can be activated.

Thus, it becomes clear that the process of skill formation as a system of automated actions, carried out in the process of a large number of trials and errors, leads to the retention in motor memory of all options. Therefore, in our opinion, the concentration of attention on the relationship of muscular feelings and vocal-auditory images, their self-analysis, self-assessment not only provide a purposeful selection of the most successful actions, but also contribute to mastering different options for their fundamentally correct performance. An example of such variability is singing in a high vocal position using different – solo and choral – breathing techniques.

We consider this position to be the basis of the mechanism of variation of vocal-phonation technique of sound production and intonation. Indicative knowledge in this regard is selection of basic skills and formation of the vocalist’s ability to vary them according to the requirements of the singing situation, to which we refer choral or solo singing, performance of works of different styles, taking into account the characteristics of the room, where the performance takes place.

The complexity of this task determines the importance of the pedagogical condition – improvement of the methodological provision of the process of the vocal-performing skills formation in the conditions of parallel mastering by students of solo and choral types of vocal performance.

The third pedagogical condition for the successful solution of this problem is ensuring the systematic coordination of the vocal-educational

process, which means consistency of program requirements, content and methods of students' vocal-performing skills formation.

Such an agreement is achieved through the establishment of interdisciplinary links and active coordination of pedagogical efforts of teachers of different subject cycles and ensuring their effectiveness through the use of modern information and communication technologies. Introduction of the latter makes it possible to coordinate the content and forms of teaching due to the awareness of the teaching staff about the educational process, taking into account possible situational deviations from the developed plan and ensuring the individual trajectory of students' vocal development.

The leading issues in reaching agreement are the definition of requirements for the formation of basic vocal-technical skills and the degree of their variability and flexibility in various forms of vocal and vocal-choral activities. Achieving coordination should prevent inconsistencies that may arise, for example, from differences in determining the type of student voice, the complexity of the repertoire, which dictates certain requirements for the range or skills that do not match the degree of vocal development of the student, optimal vocal load, and so on.

Given the complexity of the process of multi-vector vocal education and the problems that arise for most students, the following pedagogical condition is defined as individualization of the process of vocal skills formation taking into account their own interests, focus on their "needy future", in which dominate solo singing or choral conducting specialization in future professional activities. The process of individualization should also take into account the current level of musical abilities development of each applicant, his vocal talent, as well as creativity and flexibility of thinking; formation of psychological properties that allow purposeful formation of self-analysis and self-correction in the process of mastering vocal-motor skills as a semantic chain action, consisting of a number of qualitatively different phases.

**Conclusions and prospects for further scientific research.** The problem of one-time-parallel formation in the applicants of vocal-performing skills of two varieties is quite problematic in terms of their formation as a system of automated actions. The solution of this problem requires certain pedagogical conditions, as well as the use of a set of forms and methods of voice training, aimed at forming in future professionals a responsible attitude to mastering the ability to switch from one type of vocal technique to another, flexible and variable application of acquired skills.

Further solution of the research tasks requires, first, clarification of the range of fundamental, basic skills on which the solo and choral varieties of vocal performance are based, as well as the signs that should indicate their qualitative formation; secondly – identification of those differences that are inherent in these varieties of academic singing, and with it – the zones of their permissible variation.

The results of these searches open the way to the development of the methods of forming flexible singing skills, which performers have to master in order to participate in various forms of solo and vocal-choral singing in compliance with the norms that preserve and develop the voice of future music teachers and the ability to achieve genre and stylistic adequacy as well as reproduction of artistic-figurative content of works.

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## РЕЗЮМЕ

**Го Сяофен.** Педагогические условия обеспечения бифункциональной вокальной подготовки будущих учителей музыкального искусства к сольному и хоровому исполнительству.

*В статье рассматривается актуальная для профессиональной подготовки будущих учителей музыкального искусства проблема совмещения различных векторов в обучении пению – сольного и вокально-хорового. Отмечена необходимость единовременного и параллельного освоения различных техник вокального интонирования, обусловленная многокомпонентным содержанием педагогической деятельности учителя и многообразием задач, которые он должен решать на уроках музыкального искусства и во внеклассной музыкально-воспитательной деятельности. Обоснованы педагогические условия, при которых становится возможным успешное решение задачи вокально-бифункциональной подготовки будущих специалистов.*

**Ключевые слова:** будущий учитель музыкального искусства, бифункциональная вокальная подготовка, сольное и вокально-хоровое пение, педагогические условия.

## АНОТАЦІЯ

**Го Сяофен.** Педагогічні умови забезпечення біфункціональної вокальної підготовки майбутніх учителів музичного мистецтва до сольного та хорового виконавства.

*У статті розглядається актуальна для фахової підготовки майбутніх учителів музичного мистецтва проблема суміщення різних типів навчання співу: сольного та вокально-хорового. Відзначено необхідність одноразового освоєння різних технік вокального інтонування, зумовлену багатоконпонентним змістом педагогічної діяльності вчителя і різноманіттям завдань, які він має вирішувати на уроках музичного мистецтва та в позакласній музично-виховній діяльності. Акцентовано увагу на необхідності усвідомлення даної проблеми й необхідності обґрунтування педагогічних умов, за яких уможливується вирішення завдання вокально-біфункціональної підготовки майбутніх фахівців, якими було визначено: стимулювання в учасників освітнього процесу свідомого ставлення до наявності проблеми одноразового формування вокальних і вокально-хорових навичок; удосконалення методичного забезпечення процесу формування вокально-виконавських навичок в умовах паралельного оволодіння студентами сольного і хорового видів вокального виконавства; забезпечення системної координації вокально-освітнього процесу, під яким розуміється суголосність програмних вимог, змісту й методики формування у студентів вокально-виконавської майстерності; індивідуалізацію процесу формування вокальних навичок із урахуванням їхніх власних інтересів щодо превалювання у власній діяльності сольного співу або диригентсько-хорової спеціалізації. Розглянуто сутнісні відмінності вокально-інтонаційної техніки, що застосовуються у процесі сольного та хорового співу, головні з яких стосуються типу співочого дихання, виявлення/унікнення прояву унікального тембру голосу, наявності/відсутності співочої вібрації. Визначено подальші перспективи даного дослідження, які полягають у налагодженні міждисциплінарної координації та вдосконаленні методики формування у здобувачів готовності до гнучкого й варіативного застосування в різних видах власної вокально-виконавської практики та в процесі навчання школярів сольного і хорового співу вокальних навичок.*

**Ключові слова:** майбутній учитель музичного мистецтва, біфункціональна вокальна підготовка, сольний і вокально-хоровий спів, педагогічні умови.