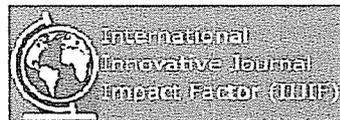


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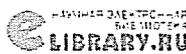
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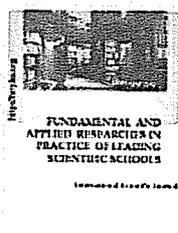
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Theory and practice of professional vocalists training in postsecondary institutions of Ukraine

T. Cherneta

ORCID 0000-0002-0256-8690

Borys Grinchenko Kyiv University, Ukraine

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Borys Grinchenko Kyiv
University

t.cherneta@kubg.edu.ua

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This article discusses Ukrainian vocal art in the aspects of performance and education. The author focuses on theoretical and practical foundation of performance mastery formation in singers within the art institutions of higher education in Ukraine.

The author examines the process whereby the competent tutors of vocal are made in the context of contemporary information space. There is a necessity to rethink the established views on the cultivation of vocalists within the process of education and implement novel pedagogical technologies, methods, revaluation of underlying principles, scientific approaches, outlining of essential conditions, and so forth that are targeted at the preparation of specialists the present-day society demands.

Contemporary tendencies of providing professional training for vocalists bring to light the integrality and mutual dependency of the process of professional mastery formation and training of the university students for the practical activity under present conditions. This requires new forms and methods of professional formation of the future singers.

Along with theoretical and practical foundations of higher professional education for vocalists of academic and popular directions, modern tendencies in education were also elucidated. The point at issue here is distance education, namely, vocal schools online the spread of which can be traced to the worldwide level. While searching for the information on such practical training activity in the sphere of vocal art, the accessible Internet resources were thoroughly studied, in particular, the websites of vocal schools and tutors.

The author considers a vocalist-performer as an artist-interpreter capable of creatively think through the authorial text and realize it in the product of his or her activity. Consequently, the concert activity of the singer on the training stage and in professional work is the special kind of creative activity of colossal meaning for composer, performer, and listener alike. Therefore, the question of possibility to fulfill educational tasks by means of distance learning in the sphere of vocal art is being raised.

The author defined the advantages and disadvantages of distance learning of vocal techniques. The conclusion was made regarding the degree of professionalism acquired from such kind of education. Moreover, the opinion was ventured dealing with the necessity of using video courses for covering practice-oriented disciplines in higher music education for commercial purposes as part of professional guidance or university admissions process.

Keywords: vocal; vocal school; performance; education; postsecondary institution.

Introduction

The process of creative transformation whereby a vocalist-singer becomes an artist-interpreter is facilitated through the development of professional thinking which

forms the foundation for the vocal and performance creative activity as a special kind of artistic work.

Thus far, the aesthetic and cultural level of the audience has witnessed a vivid advance allowing Ukrainian opera theaters to stage performances with the engagement of

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directors and conductors of European significance. Along with Ukraine's gaining independence, national musical ensembles, including opera ones, were granted an opportunity to tour abroad. Nowadays, the art of Ukrainian conductors, directors, singers is sought after and has influence over the development of opera and chamber music worldwide.

The analysis of present day scientific viewpoints showed that the formation of masterly performance is one of the currently important problems in art criticism, performance music studies, and music pedagogy. In particular, consideration of emotional and aesthetic factors of music art comprehension and reliance on them during the educational process are prerequisites of influence on the personality of the performer, the crucial forms to enrich the artistic and interpretative skills of the musician. This is the exact task the art departments of Ukrainian universities are trying to solve.

Latest research and publications are based on the works of foreign and domestic academics, including but not limited to musical and pedagogical, philosophical, and psychological aspects education (Antonyuk, 2001; Antonyuk, 2017) Some of them emphasize a special role of singing in the system of music and aesthetic education (Antonyuk, 2000; Merezko, Petrikova, 2017; Plyachenko, 2005; Pryadko, 2009).

The goal of the article is to highlight theoretical and practical bases of training of professional vocalists in the system of postsecondary art institutions in Ukraine, and also accentuate the achievements of Ukrainian vocal school in performance and education.

Materials and Methods

Theoretical foundations of the study

For our study we have used such method as analysis, abstraction and concretization, induction and deduction, comparison, generalization, systematization and interpretation of facts.

The problem of vocal performance activity in the context of singer's personality formation and his or her further functioning as a scenic phenomenon presupposes the elucidation of various aspects of vocal art. Therefore, the reciprocity of expressive, tonic, and logical factors of music texture organization, formation of skills, psychological aspects of involvement and development of singer's personality, technology of work on vocal and scenic characters, etc., become highly important henceforth.

In the meantime, preserving the spirituality of Ukrainian nation requires training of the new generation of musicians, artists of the XXI century capable of engaging a vast audience, particularly, the youth, to a deep perception and artistic communication not only westward-oriented examples, but also with the kind of music art that cherishes the seed of the national character. The strategy to solve this problem is realized mainly through the work of postsecondary art institutions of Ukraine, and among those it is worth to mention music academies and art institutes of Kyiv, Lviv, Odesa, Dnipro, Kharkiv, and so on.

The history of musical performance development attests to the necessity of high-level personal potential of the future vocalist in artistic activities. Consolidation of experience, analysis of the way singers with different levels of mastery

work shows the multiplicity of aspects and wide range of components of performance mastery of a professional vocalist, their equivalency and complementarity in the process of artistic, especially musical, activity.

The level of professional qualification of contemporary vocalist is manifested at the stage of performing the vocal legacy of Ukrainian composers when the synthesis of the theoretical and practical (performing) components allows the singer to achieve the profound influence of the art of music on the personality of the listener.

The structure of vocalist's activity is centered on the repertoire as the most significant component of his performing culture. Moreover, performance as the most prominent feature of artist and pedagogue professions was singled out by such famous researchers and activists of general music education as Iu. Iutsevych, P. Goluviev, A.Varlamov, B. Teplov. They believed that aesthetic taste, conscious attitude to music art should be cultivated in the artistic youths, and special attention should be paid to broadening the horizons of a qualified specialist, in particular, in the process of learning the vocal repertoire. The importance of performance culture formation in a singer is heightened in the aspect of studying of peculiarities of the national, and more specifically, Ukrainian vocal art.

Currently, the youth's interest for music is channeled through the desire to master different forms of vocal art. The number of music bands is rising; vocal classes in the system of general and extracurricular music education are being established. All of this defines the necessity for special and targeted development of vocal and performance mastery of the singer which is formed on the basis of national samples of the art of music.

Results

Ukrainian vocal school is based on the reverential attitude to music material where the dramatic performance of the actor is united with the vocal of the opera singer. The pedagogical activity of the artists has always aimed at helping the student to elicit different dramatic states of the person during the performance of the music piece, figure out his or her feelings, "experience" the poetic and music material. However, the ability to set a big creative task for oneself is only a cause to begin working. It is not enough to only feel the music, one also needs to analyze it, understand the creative mindset of the composer, and be able to convey one's own interpretation of the image as well as thoughts and feelings.

Vocal and performance creative activity has its specifics, and the main feature of it is making up of the vocal and performance image, or character, and that is the task for a singer. It is made possible if the listener discovers and infers the individual peculiarities of the performer due to the logical accents emerging from the rendering of a separate vocal image viewed in large and in particular.

Consequently, the creation of vocal images guided by consciousness and intuition of the singer is the core of the vocal and performance activity that unfolds throughout three stages of development: departing from sense perception of the whole via the analysis towards the unity and consolidation of all components. Passing and mastering

of this process is possible only due to the presence of concrete vocal skills.

The model of the entire complex of vocal skills formation necessary to untreatise the content of the music piece to the utmost degree has three stages:

- 1) coming to know,
- 2) singing in,
- 3) performing.

Furthermore, another peculiarity of the creative process for the singer is operating a visual image. This process is naturally divided into three stages: "trying on" the vocal part; the stage of singing in and developing the necessary vocally technical and performing skills, methods and perceptions; a singer on stage is a creator and performer at the same time. These professional qualities a student of vocal acquires from the teacher empirically (especially during the first years of training) in the course of everyday individual work.

The task of the vocal pedagogue entails the ultimate assistance to the development of the performing skills of the singer, formation of his or her professional mastery, imaginative way of thinking, and artistry. The degree of pedagogue's interference with the work of a student is corrected at each class and defined, first of all, by the level of student's preparedness, secondly, the depth of the approach towards discovering the consistent patterns of a specific vocal part during the lesson in vocal training. It is quite obvious that all the richness of the voice can be revealed only by a singer-musician, singer-artist capable of not only extracting the necessary performing means from his voice, but also conducting the entire vocal process consciously based on certain theoretical knowledge from the methodology of vocal and history of vocal art.

Discussions

The author notices, that worth mentioning is that Ukrainian vocal pedagogy does not propose delving back into the past, the 19th century, but strives for accomplishment of the complicated tasks of contemporary pedagogy through relying on previously achieved success. Vocal and technical methods of Ukrainian teachers, although different from each other, were aimed at one and the same thing – cultivation of singer's personality. First and foremost, it is the singer who should absorb theoretical knowledge on vocal pedagogy, be familiar with the history of music and vocal literature, be able to analyze the entire vocal apparatus, learn the structure and functions about each part of it, and then, by means of synthesis and generalization, define the mutual integral work of these parts and draw appropriate conclusions.

Therefore, based on the aforementioned information, it can be inferred that the establishment and development of the vocal school in Ukraine in the 20th century had a consistent and systemic character. Originating from Italian national school of singing at the beginning of the 17th century, it was complemented by the peculiarities of national style of outstanding Ukrainian performers and pedagogues of the 20th century.

At this point, it is worth considering a contemporary educational innovation such as vocal schools online that are getting quite popular and widespread today. General truth is

that in our digital age the Internet is the most prominent source of information. Electronic mail, Internet-shops, Internet-banking, webinars, etc., have become mundane reality of the present time with the most obvious advantages being accessibility, speed, mobility, price. A lot of information, goods and services, including educational ones, have become more accessible for a wide circle of consumers. In the sphere of education, such innovations as distance learning in educational institutions of the world, electronic educational courses offered by universities and colleges, various private online courses, authorial lectures, Skype lessons, and many more came into place. The tendencies described above have not evaded the sphere of art education, namely, the branch of vocal training.

While searching the Internet, one might come across the abundance of vocal schools, lessons, and master-classes conducted online in Ukraine (Vocal School of Iryna Tsukanova, Liubov Kapshuk's Lessons, Vocal School "Drive"), Russian Federation ("Vocal Lessons from Mykola Fokiev", "Nina Serebriana Vocal Course", Vocal School of Zhanna Seropian "Singing is Easy", "The School of Natural Voice", Vocal School "The Three Whales", authorial course of Polina Haharina, Veronika Worship, Kateryna Karpenko), the USA (Sophie Shear, Seth Riggs). The advertisement of such courses usually highlights user-friendly price as the main advantage (as compared to the price of the lessons with a tutor in real time), and also the possibility to have classes at most suitable hours without leaving home, practical orientation of vocal video-lessons (meaning that all recommendations are put to practice and this is done also by famous singers).

In fact, unquestionable advantage of vocal training online, along with the price, systematicity, and flexible schedule, is the avoidance of spending extra money and time wasted on travelling to the physical location of the lesson, and, as a result, the possibility to study under famous tutors of vocal from abroad without leaving one's own house. Nevertheless, it is not a secret that professional training of the vocalist is not defined by mere development of the voice data and vocal technique. Communicating with the university teacher, a professional of the highest class, the student takes after his or her manner of speech, learns to create artistic characters and convey them to the listener while opening up as an artist, and so on. Every teacher has laid certain pedagogical groundwork, possesses performance tricks, professional secrets that he or she can share with his or her students and also – colleagues during demonstration lessons, master-classes. For a wide circle of people interested in personally visiting a master-class of the chosen pedagogue the success of such undertaking usually equals zero. On the other hand, the uploading of the video recording of such an event with free access through the Internet makes it generally available significantly raising the popularity ratings for the vocal pedagogue. What are the benefits of such Internet activity for the latter?

Teaching vocal singing can be a business which is by definition a kind of activity targeted at attainment of legal profit. The teacher of vocal and businessman are accordant in their desire to get stable income, expand the sales outlet and client base (potential students), and move to the international level. Moreover, as a bonus, the teacher of

vocal can have irregular working hours and not always be dependent upon the actual place to conduct classes at.

Nowadays online-education has gradually lost its status of innovation having become a widespread practice in many spheres of educational activity (Internet-courses dedicated to language learning, master-classes and webinars of business-schools, practical psychologists, stylists, and many other, namely creative, professions). The art of singing is no exception here. However, postsecondary art institutions have not witnessed this educational form as practically implemented yet. Quite heated debates are revolving around the necessity and effectiveness of introducing distance learning for practical disciplines and vocal in particular. It goes without saying that the actions of course authors are directed at the listeners buying intellectual product (designed lecture courses, practical tasks, online tests, thematic selections, and so on). The practice of free trial lessons (analogous to degustation) has become an accepted norm today that gives an opportunity for a potential client to try the intellectual product and make a decision whether it is suitable for him or her to the extent that he or she is ready to pay for it.

The founder of the of the authorial vocal schools who works in virtual as well as regular realities published the list of advantages and disadvantages of taking a vocal course online. Along with the benefits of such education (first attempts and results, conscious choice as to the desire and necessity to take vocal lessons which was mentioned above), the author honestly points out the drawbacks of it: getting a superficial idea about the authorial vocal school and vocal techniques which does not suffice to make informed conclusions regarding the effectiveness of this school, for the correct application of the knowledge acquired; receiving information that with no supervision of the pedagogue is difficult to master if one does not study it and practice the fundamental principles of sound reproduction, etc.

Therefore, to our mind, the creation and work of vocal schools online is, first of all, advertisement. The scope of activity of their authors is aimed at searching for and involvement into education of as many students as possible, who at a certain stage will find a possibility to come to class in person, or else advance their transfer from the amateur status to the caste of professional singers. By the way, some museums and art galleries of the world have uploaded their virtual expositions online, thus, giving a remarkable opportunity for everyone to "peep into" the world of the dreamed of art object. Nonetheless, a professional researcher will not make peace until the history of the chosen masterpiece is thoroughly studied and the object itself is seen in real life.

There are no doubts that vocal schools online correspond to the demands of the time. However, the activity of their founders and teachers is more directed to wide audiences and rather singer-amateurs than professional vocalists.

Conclusions

To sum up, Ukrainian vocal legacy is highly artistic in its content and also deeply emotional and versatile as to the expressive means; it is capable of conveying empathy, joy, anger, irreconcilability, and may bring the listener to the

state of catharsis. This legacy requires special training of the singer for masterful performance. One needs to go a long way of the rich tradition embodied in the works of Ukrainian classical composers, from the adaptation of folk songs through authorial solo performances to the examples of Ukrainian vocal art not inferior to the world famous masterpieces. Thus, high artistic merit and accessibility give Ukrainian music pedagogical and educational role in formation of a professional singer's personality. Finally, the examples of national legacy help cultivate high moral and aesthetic qualities, develop interest for music folklore, artistic taste, fantasy, creative approach to rendition of the material thereby forming and developing a personality of vocalist-performer.

Creative activity of many Ukrainian composers touches upon the genres of vocal miniature and folk songs adaptation; however, regarding the musical and pedagogical meaning, the vocal legacy of only several of them plays a dominating role in making of the vocalist as a masterful performer. For, on the one hand, it is based on the intonations one has been familiar with since the childhood, and on the other hand, it has features of contemporary music language, bedding of Western European culture. The aforementioned, in its turn, allows the improvement of young singers' performance mastery and rapid development in professional direction within the logic of national traditions.

Contemporary tendencies in providing professional training of vocalists in postsecondary art institutions of Ukraine show inseparability and mutual dependency of the process of performance mastery formation and training of students for practical activity under present conditions. It requires the search for new forms and methods of professional making of future singers. Performance mastery of the students of vocal departments of tertiary art institutions presupposes vast competency in the sphere of music art, and also ability towards expressing an individual aesthetic position in the process of artistic interpretation of the repertoire. Based on everything stated above, we believe that the formation of performance mastery is one of the most crucial factors of training of a professional singer and also the main result of the higher education.

The task of the vocal pedagogue is to promote the development of musical and vocal skills and formation of professional mastery of the singer, his or her imaginative way of thinking, and artistry to the highest possible degree. The extent of pedagogue's interference with the work of a student is corrected at each class and defined, first of all, by the level of student's preparedness, secondly, the depth of the approach towards discovering the consistent patterns of a specific vocal part during the lesson in vocal training. It is quite obvious that all the richness of the voice can be revealed only by a singer-musician, singer-artist capable of not only extracting the necessary performing means from his voice, but also conducting the entire vocal process consciously based on certain theoretical knowledge from the methodology of vocal and history of vocal art.

In addition to the spread of theoretical distance learning, there are many practical courses, in particular vocal schools online, today. The author believes that the activity of vocal tutors is aimed at the involvement of a very wide audience, first and foremost, the amateurs. Furthermore, distance

learning and video lectures are mainly conducted by professional singers, and that guarantees popularity and incredible demand for such educational and intellectual product. We consider it possible for the teachers of vocal who work at postsecondary art institutions to use video lessons with a commercial and introductory purpose. This is especially top-of-the-agenda for the engagement of applicants and students who study on the contract base.

To sum up, the process of training the competent vocal pedagogues in the context of information space requires rethinking of the established views and implementation of novel pedagogical technologies, methods, reevaluation of fundamental principles, scientific approaches, outlining the necessary conditions, and so on, targeted at preparation of specialists in demand by the today's society.

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