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VOCAL DEVELOPMENT OF BEGGINER SINGERS DURING LEISURE ACTIVITIES

The purpose of the work. The research is related to the consideration of the content of the organization of vocal work with mature adults and seniors. The article presents the forms, methods and techniques of voice statement of people who do not have musical education and have never been singing. **The methodology** of this research is to use the Skype network to teach singing adults; to use methods: the standard demonstration of vocal composition, formation of the interest through a standard demonstration of vocal compositions, conducting artistic analogies, etc. in the process of forming singer skills of adult "students." **The scientific novelty** of the work is to highlight some techniques and methods of voice statement of people of a definite age. **Conclusions.** Nowadays, everyone, being a child or an adult can learn vocals, it just depends on the willingness, persistence and free time for study. You can come to the first lesson in the 30's and in the 60's as well. The article provides optimal forms of vocal work with mature and senior beginner singers during leisure activities, which includes individual, "pairs" and ensemble group lessons, as well as methods that will influence the result and effectiveness of the formation and development of vocal-performing skills and abilities of adult "students".

Keywords: vocal development, begginer singers, mature adults and seniors, leisure activity.

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Вокальний розвиток співаків-початківців у досуговій діяльності

Мета роботи. Дослідження пов'язане з розглядом змісту організації вокальної роботи з дорослими людьми зрілого та похилого віку. У статті представлені форми, методи та прийому постановки голосу людей, які не мають музичної освіти та ніколи не займалися співом. **Методологія** дослідження полягає у використанні теоретичних методів: аналіз психолого-педагогічної, мистецтвознавчої літератури з досліджуваної проблеми, систематизація, узагальнення, контент-аналіз, формулювання його концептуальних положень та висновків.

Наукова новизна роботи полягає у висвітленні деяких прийомів та методів постановки голосу людей означеного віку. **Висновки.** В наш час кожна людина, будь це дитина або доросла людина може навчитися співати, це тільки залежить від бажання, наполегливості та вільного часу для занять. Прийти на перше заняття можна і в 30-т, і в 60-т років. У статті надано оптимальні форми вокальної роботи зі співаками-початківцями зрілого та похилого віку у досуговій діяльності, до яких віднесено індивідуальні, «парні» та ансамблево-групові заняття, а також методи, впровадження яких буде впливати на ефективність та результативність формування та розвитку вокально-виконавських умінь та навичок у дорослих людей.

Ключові слова: вокальний розвиток, співаки-початківці, люди зрілого та похилого віку, досугова діяльність.

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Вокальное развитие начинающих певцов в досуговой деятельности

Цель работы. Исследование связано с рассмотрением содержания организации вокальной работы со взрослыми людьми зрелого и пожилого возраста. В статье представлены формы, методы и приёмы постановки голоса людей, которые не имеют музыкального образования и никогда не занимались пением. **Методология** исследования заключается в использовании теоретических методов: анализ психолого-педагогической, искусствоведческой литературы по исследуемой проблеме, систематизация, обобщение, контент-анализ, формулировка его концептуальных положений и выводов. **Научная новизна** работы заключается в освещении некоторых приемов и методов постановки голоса людей обозначенного возраста. **Выводы.** В наше время каждый человек, будь это ребенок или взрослый человек может научиться петь, это только зависит от желания, настойчивости и свободного времени для занятий. Прийти на первое занятие можно и в 30-т, и в 60-ти лет. В статье даны оптимальные формы вокальной работы с начинающими певцами зрелого и пожилого возраста в досуговой деятельности, к которым отнесены

индивидуальные, «парные» и ансамблево-групповые занятия, а также методы, внедрение которых повлияет на эффективность и результативность формирования и развития вокально исполнительских умений и навыков у взрослых «учеников».

Ключевые слова: вокальное развитие, начинающие певцы, люди зрелого и пожилого возраста, досуговая деятельность.

Introduction. The integration of social, economic and cultural processes which are taking place in the world, development prospects of Ukraine should provide conditions for the moral, intellectual, artistic and aesthetic education not only of youth, but also of adults. After all, culture, manners, education, which are the highest values, irreplaceable factors for the spiritual progress of a citizen of a democratic society in our time are in critical condition.

To date, not all adults have a musical education, but after running some large-scale singer TV show in Ukraine, some of our fellow citizens have become more active in the manifestation of their talents and have come to develop their creative abilities more thoroughly. They would like, even in their mature age, to learn to sing "from scratch" and for this purpose they are able to pursue their goals persistently and purposefully.

Only in Kiev there are 18 private schools of vocals, including music academies («Solo», «Muza», «Melos Mania», «Jam Session», etc.), which are teaching to sing people of all ages, with different vocal-performing levels. Some artistic educational institutions offer educational services for individual vocational classes, such as the Institute of Arts of the Borys Grinchenko Kyiv University.

The state of scientific research. By carrying out an analysis of legislative and normative-legal documents on the education of Ukraine, in particular, Laws of Ukraine "On Education", "On Higher Education", The Concept of National Education, the State National Program "Education" (Ukraine XXI Century), the National Doctrine of the Development of Education of Ukraine for 2012-2022, it was found that these documents relate only to children of all ages and students, and the organization of the vocal work with adults is outside attention [8]. Unfortunately, in modern vocal pedagogy, the technique of voice-setting for adults is not sufficiently highlighted.

So, there are contradictions between: the value of the aesthetic education of Ukrainian citizens in the development of society and the lack of scientific elaboration of the methodology for voice-setting of adults; the need to clarify the content and methods of organizing vocal work with adults and the lack of scientific and methodological justification of vocal training of beginner singers.

Thus, the **purpose of the article** – to justify the content and methods of vocal work with mature adults and seniors.

In our opinion, the lessons outlined in the article, methods and techniques for the development of vocal skills of adults will assist in the work of teachers of private vocal schools, tutors of vocal courses and vocal studios.

Presenting main material. An adult who wants to learn to sing has a specific purpose and a desire to master this kind of art for the least amount of classes. For this

purpose, an adult will fulfill all the conditions and tasks set by the teacher. Therefore, you need to use this form of classes as lessons-lectures. An outstanding Ukrainian singer S. Krushelnytska used them in her practice [9]. In such classes teacher sings the vocal compositions of Ukrainian and foreign composers by herself, using methods: a reference demonstration of vocal composition, a method of interest through reference demonstration of vocal compositions; corrects mistakes with her voice, expanding the awareness of not only the national vocal heritage, but also to the compositions of different genres of world music.

V. Sukhomlinsky believed that the word of the teacher – an indispensable tool for influencing the soul of the student, he said that "the word can never fully explain the depth of music, but without a word it can not be approached to this finest sphere of cognition of feelings " [11, 554-555].

Before studying the composition it is desirable to use the reception "In-depth excursion into the history of the creation of vocal composition", in the autobiographical information of the composer, in the plot, figurative meaning and musical form of the composition, that is not only an effective model of studying vocal compositions, but also is a method of expanding the mind, tastes, emotional and sensual impressions of adult "students".

Today, the world is widely used vocal classes through communicational network Skype. The use of informational-communicational technologies for educational purposes provides intensification of the activities of the teacher and the "student", contributes to the individualisation and differentiation of vocal training. The implementation of information technology into the learning process (musical encyclopedias, multimedia presentations, music editors, etc.) represents a modern approach to the study of vocal music, promotes interest, configures the "student" for active and creative work, which the student instinctively seeks [2, 78].

The formation of singing skills in vocal classes, conducted live or remotely, takes place in three stages. The first stage – setting the correct work of the vocal apparatus, finding the right sound production on some vowels and in a limited area of the voice range. The second stage – the storage of the first-stage skills and abilities, the assimilation of different types of sound behavior, the transfer of the correct principles of work of the voice apparatus to the full vocal range. The third stage - automation, grinding and finding of numerous variants of work. This is the stage of bringing the correct sound production and sound behavior to automatism, complete relaxation of the vocal apparatus and the ability to vary the voice within the correct sound, that is, the development of nuance.

Learning singing begins with explanations: how to breath, how to attack a sound, how to support a sound that emerged etc. All this helps in shaping the sound image. Since during this period, the beginner singer has not developed enough self-control (muscle, vibration and other feedback), of particular importance are explanations and sound irritants from the teacher's presentation.

The Ukrainian opera singer S. Krushelnytska made very few verbal remarks during the classes, but they were always accurate and relevant. This allowed the students to focus on the specific moments of voice formation, to eliminate the disadvantages effectively and quickly. Particularly positive was the ability of the

teacher to give accurate sequential remarks on work with beginners, who can not distribute their attention to correcting several mistakes at the same time. The teacher attached special importance to the development of singing breath. She asserted: "The basis of singing is correct breathing, which combines not only all the physical factors associated with voice sounding, but also all the mental and physiological processes of the vocal apparatus" [8].

Visualization, actualization of the musical image in vocal performance can be associated not only with the particular word-image. It is advisable to use poetic opuses, types of visual art (drawing, painting, graphics), that embody the musical content of a particular composition.

Method of conducting an artistic analogies between vocal compositions and works of literature, fine arts and crafts and method of the attraction of "student" to the implementation of practical tasks to find the similarity of images in different forms of art will help to find the beginner's desired sound and to form the correct image of the composition. The first stage involves the attempts to perform a sound task for its proper execution, that is to a relatively coherent work of the organs of the vocal apparatus. The teacher should be careful about the voices of his students and preserve the best qualities of the talent of the person, who learns to sing. The teacher has to work hard on the development of technics, dynamics, range extension, correct breathing and the creation of the artistic and imaginative content of the composition.

First, the performance of the "student" is very imperfect, approximate, inconvenient due to the uncoordinated work of organs and muscle groups. This is due to the fact that for the movement involves the centers of those muscles that should not participate in it, but the organs of the voice apparatus are not yet able to adapt to the new function. Characteristic features of this stage: unnecessary movements, insufficient coordination of different organs of the vocal apparatus. Trying to fulfill one detail, the "student" is disrespectful to others (for example, following his breath, he forgets to lower the lower jaw and so on). The first stage is one of the most important, because improperly formed skills are being strengthened by recurrence, they are part of a stereotype, it is difficult to get rid of them later. Such experiments are always difficult for the nervous system [2, 85-125].

At the second stage of refinement, along with verbal and acoustic stimuli, a significant role is played by the motor analyzer and other sensory organs. At the stage of improvement, the motor analyzer is put into the first place. It is known that an experienced singer can easily determine the height of the sung sound by muscle sensations, evaluate its timbre quality by vibrating sensations (resonator sensations).

Let us stop separately at the stages of the formation of singing motor skills and mark the characteristic features that must determine the rational method of their development. Choosing exercises, assessing the degree of their complexity, it is necessary to realize whether the "student" is sufficiently trained to perform them, as he is trained in vocal and technical terms. The functional capabilities of the nervous system gradually increase as a result of systematic training of the voice and achieved the required movement or sound. The incorrectly assimilated and consolidated coordination, as already noted, remains stable. Consequently, the use of one or another exercise, or the vocal composition should proceed from a clear understanding

of the previous vocal-motor experience, acquired skills and future perspectives of a "student".

Each next step should be harder than the previous one and be based on it. Each problem in sound behavior should be more complicated or be a new variant of what the "student" already knows how to do: some movements are prepared by others. Under the conditions of the correct sequence of the exercises, the more complex task is performed through a series of preparatory movements. For the proper sound production, usually a lot of work is done on individual parts of a singing act. The ability to breathe, open your mouth, make a yawn, put a tongue, etc., is absorbed in the form of individual muscle techniques. All these partial movements that are trained separately then should be combined into coherent coordination. This is a part of the future general skills. It should be noted that the search for the immediately correct work of the voice apparatus is not an easy task and takes quite a long time. For this purpose, it is expedient to divide the work of achieving the desired sounding into parts, but this should be done very carefully and skillfully. You can always isolate and work separately on the movements that happened before the phonation: how to breathe, to open the mouth, release your throat, yawn, lower larynx and so on, that is, on moments that the teacher considers essential. From the general set of movements when sound is formed, the moment of sound attack should be clearly distinguished. When the sound is taken, it is easy to control it by auditory, resonator, respiratory and other sensations. A smaller distribution of vocal movements is unlikely to do and is possible only for a short time. Work on parts should not be transformed into the main goal. So, some teachers, for example, providing isolated breathing exercises, are encouraged to develop singing breaths. Vocal work should probably, previously be associated with general coordination, in particular with singing. At the beginning of mastering any new skill it is not recommended to make big breaks in classes. Because the "traces" of the work of the vocal apparatus in the nervous system (both in the motor analyzer, and in the auditory and vibrational, etc.) are still fresh, and they need to be often reinforced. However, to perform many times one and the same vocal exercise in a row is not right - it leads to fatigue. Better, you should repeat it several times and then return to it on the next lesson.

The next stage of the formation of vocal skills – the phase of clarification. The main characteristic of this stage is the development of the found connection of differential inhibition, which inhibits everything that interferes with the correct singer's process. Particular attention should be paid to the secondary movements and to the preservation of the existing skills in various musical and textual situations. At this stage, the permanent guidance of the teacher, the achievement of the correct quality of the sound, assimilation of the techniques, which should be used are necessary to avoid and slow down the tension. All the disadvantages of the implementation can not be eliminated immediately, therefore, person, who is trained should follow one or two elements, no more, and then move on to the new challenges. It is very important to conduct a more subtle handling of the skills consistently and gradually. In this period, when unnecessary movements are involved, the "student" suddenly begins to sing worse; it is necessary to make a big break between classes, over time, the superfluous disappear, and firmly developed

coordination will remain. It is rational to postpone a composition or an exercise for some time, switch to something else, where the quality of the singing function is not disturbed.

Quite often, the process of forming the right skills violates the past mistaken skill. It happens that the singer can not overcome the feeling of fear and caution due to the internal auditory sensations that have changed. It seems to him that in a new manner the voice "does not sound", the breath "does not rest," that others will not hear him, etc. Faith and method of a teacher, tape recordings of his own voice are all means of combating fear and uncertainty. In practice, we are confronted with the fact that those exercises or vocal compositions, over which they worked during this period in some cases, remained with a set of old, not very good skills. In such cases, these exercises or vocal compositions have been excluded from work. The stage of consolidation of motor skills and their automation correspond to fixing of dynamic stereotypes in the cerebral cortex. In this phase, skills are performed easily, coherently, freely, without requiring much attention. The voice has all the necessary qualities, sounds evenly and freely throughout the range, allowing you to focus calmly on the performance. In such cases, they usually say: "The voice has been determined." Automation allows you to manifest variants of such skills, which forms the basis of various nuances. In general, the skill of singing is characterized by 50 variability, which requires solving artistic performing task. The singer "plays" in his voice, without going beyond the limits of professional sounding. In the early stages, we have to put up with some uniquely sounding, with modesty of dynamic and timbral nuances, the demands of expressiveness of the word. Since in this phase, the attention can be almost entirely transferred to performing tasks, a class teacher can use more complex musical material that contains various types of voice and emotional content. Musical and performance requirements will make the singer find the necessary skills, which will lead to the development of dynamic and timbre capabilities of voice [6, 54-200].

According to V. Karpos, "the singer have to penetrate the composition that he performs, reincarnate with his hero, try to express everything clearly, so that every sound can be heard, and observe a clear pronunciation" [4, 56]. Clear diction and active articulation as carriers of semantic content of vocal composition influence the culture of its execution. A sense of expressiveness in the process of singing is brought up by those who are learning from the first lessons of vocals and who require extraordinary efforts from both their side and the teacher.

Simultaneous observation of the performance of the vocal composition by the teacher, analysis of the culture of execution and the attempt of the adult "student" to copy the correct singing pronunciation will effectively influence the formation of the culture of execution. By mastering the skills and abilities to find and correct diction flaws, vocalists will not only replenish their musical knowledge, but also achieve a certain vocal and performing skill. In an effort to simplify singing pronunciation, the teacher should "teach" the beginner singers to avoid the everyday manner of pronunciation with its slightly open ("flat") loud and fuzzy ("through the teeth") consonants. Academic vocal diction does not require any manners or false pathos. The main quality of speech is its ease, sincere and melodious.

Listening and inductive and deductive analysis of one and the same vocal composition in different ways contributes to the activation of human thinking. Comparison of vocal composition in various interpretations helps to outline, to allocate means of musical expression and to remember their differences.

Consequently, focusing the attention of adult "students" on the culture of performing vocal compositions, we simultaneously concentrate it on the manner of execution, timbral coloring. A comparative analysis of one composition or different contrasting compositions in the interpretation of "beginner singer – teacher", "record – record", "teacher – record" will help adults and seniors to form a conscious attitude towards auditory analysis and to develop the skills to adequately assess both own and others' performance.

In the process of developing executive abilities of adult and senior "students", it is important to pay attention to the development of their artistic skills and abilities. Artistic skills and abilities are the dominant components in the transfer of artistic-figurative content of the composition and are an indispensable "helper" in communicating with art. Realization of acquired artistic skills in practice is based on the development of stage endurance, self-regulation, support of the singer's creative mood, quick reaction to changes in the audience, attracting attention of listeners, correction of ways of activity. In direct work before the audience with concert, performance numbers, as an amateur musician, the development of artistic skills of the artist is possible.

Creative self-expression in the vocal and performing activities of the vocalist-amateur occurs on the basis of a special mood of his psyche, of his whole body, geared to the invention of a new, previously unimaginable. The awakening of an adult "student" aspiration for creativity, psychological adjustment to work on vocal composition and its positive result are important components of the singing process.

Inspiration is the "engine" of the performer in the transmission of the musical image of the composition. The best way to achieve the aesthetic level is through the inspired state of the singer during singing. Inspiration contributes to creative self-expression, the ability to reproduce its own nature in the language of sounds that "pour out of soul", transmitting the state of mind, emotions and mood.

Any singer worries about the concert performance. The mental endorsement that excitement should be accompanied only by the elevated thoughts of well-fair, love and joy will not overlap, but on the contrary, will release a voice that will sound from the heart. The psychological training of the beginner singer on the intensification of self-control during singing in conjunction with emotional beginning is an important part in achieving the internal freedom of transmission of the content of a musical composition by voice. In the classes of the playing any instrument, teachers emphasize that it is necessary to play without straining, with a sense of inner freedom. The teacher N.V. Babukhina on the lessons of the playing the violin emphasizes: "Violin is a continuation of you, your hand. Hold it softly, not straining anything, your hands are soft, tender as your feelings to it." [12].

The ability not only to control, but also express yourself in the vocal-performing field is an integral part of the creative personality. Psychological training on good, understandable performance, autogenous guides such as: "I sing, that is, I

create," "My voice is the reflection of my soul", "I sing with joy and love" – are psychological steps in finding oneself in their experiences in combination with their instrument – a voice. From the first lessons of singing, it is desirable to pay attention of the adult "students" to the deliberate, beautiful singing. "With every sound, with every movement, express something," demanded singers A. Toscanini, "express your feelings fully and sincerely" [4].

Conclusions. It should be noted that the analysis of recent scientific researches in the field of vocal pedagogy proves that the system of vocal amateur education is not sufficiently substantiated. The vocal teachers do not have precise guidance on teaching singing adults. The traditional vocal-training system is designed for children of all ages and youth, and it has not been given enough attention to the organization of voice-setting of mature adults and seniors.

Thus, in the course of scientific and pedagogical work, the optimal forms of the vocal work with mature and senior beginner singers during leisure activities, which includes individual, "pairs" and ensemble group lessons, as well as methods that will influence the result and effectiveness of the formation and development of the vocal-performing skills and abilities of adult "students".

Further research directions will concern the diagnosis of the effectiveness of the proposed methods in practice and the identification of the optimal forms of pedagogical monitoring of educational achievements of adults in private art schools.

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