

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ДЗ «ПІВДЕННОУКРАЇНСЬКИЙ НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ  
УНІВЕРСИТЕТ  
імені К. Д. УШИНСЬКОГО»

**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА  
В КОНТЕКСТІ КУЛЬТУРНОГО  
РОЗВИТКУ СУСПІЛЬСТВА**

**Матеріали і тези ІХ Міжнародної конференції  
молодих учених та студентів  
(20-21 жовтня 2023 р.)**

**2 том**

**ОДЕСА 2023**

**УДК: 37+78+792.8+008-021.1**

**Музична та хореографічна освіта в контексті культурного розвитку суспільства.** Матеріали і тези ІХ Міжнародної конференції молодих учених та студентів (Одеса 20-21 жовтня 2023 р.). — Т.2. — Одеса: ПНПУ імені К. Д. Ушинського, 2023. — 162 с.

Рекомендовано до друку вченою радою Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського». Протокол № 4 від 30.11. 2023 р.

Редакційна колегія:

*Мартинюк Тетяна Володимирівна*, доктор мистецтвознавства, професор, завідувач кафедри-професор кафедри мистецьких дисциплін і методик навчання Університету Григорія Сковороди в Переяславі;

*Демидова Віола Григорівна*, кандидат педагогічних наук, професор, професор кафедри сольного співу Одеської національної музичної академії імені Антоніни Нежданової.

Матеріали і тези друкуються в авторській редакції

Технічний редактор Г.О. Реброва

©Південноукраїнський національний педагогічний університет імені К. Д. Ушинського, 2023

In addition to verbal communication skills, the non-verbal communication skills of a music teacher are important in vocal and choral activities. This is due to the fact that the musical message is conveyed to the performers of the choir or ensemble by means of non-verbal means of communication, such as the conductor's gesture language, movements, facial expressions, pantomimes, instrumental performance of the score and the actual performance of the vocal work or choral parts.

Non-verbal communication skills of a music teacher include such components as:

- The ability to use the language of conducting gestures to convey musical text, dynamics, timbre, tempo, rhythm and other sound parameters.
- The ability to use movements, facial expressions and pantomime to create an emotional image of a musical piece.
- The ability to perform the score instrumentally for a better understanding of the musical text by the performers.
- The ability to perform a vocal piece or choral parts in order to demonstrate to the performers the virtuosity of the performance and the emotional impact of the music.

It is important that the choirmaster has both verbal and non-verbal communication skills. This will allow him to effectively interact with the performers, achieve high performance quality and convey the composer's idea to the listeners. Therefore, it can be concluded that the communication between the choir master and the choir team takes place thanks to verbal and non-verbal means of communication that ensure the transfer and reception of artistic information between the performers and the choir master and a work of art

### **References**

1. Grin B. (2003). *The mastery of music Ten Pathways to the True Artistry with a foreword by Mark Striker*. Broadway Books, New York [in English]
2. Vasylevska-Skupa L. (2014). *Formuvannya komunikatyvnoyi kompetentnosti maybutnikh uchyteliv muzychnoho mystetstva* [Formation of communicative competence of future music teachers]. Vinnytsia: «Planer». [in Ukraine].

**Julia Midlyar,**

master's student in the specialty 025 Musical Art  
State institution «South Ukrainian National Pedagogical University  
named after K. D. Ushynsky», Ukraine

**Lyudmila Stepanova,**

Candidate of Pedagogical Sciences, Associate Professor  
State institution «South Ukrainian National Pedagogical University  
named after K. D. Ushynsky», Ukraine

## EDUCATIONAL AND METHODOLOGICAL POTENTIAL OF CHAMBER VOCAL LYRICS BY A. KOS-ANATOLSKY IN THE ASPECT OF MODERN TRENDS IN VOCAL PERFORMANCE

**Abstract.** *The article is devoted to the problem of preparing future bachelors to perform Ukrainian romances of the 20th century. (on the material of chamber and vocal lyrics by A. Kos-Anatolskyi). The article proves that the Ukrainian romance is not only a work to be performed, but also a valuable and highly artistic part of the work of the composer and all Ukrainian music. Ukrainian romance is presented as an important component of the vocalist's educational repertoire.*

**Key words:** *vocal performance, romance, Ukrainian romance, chamber and vocal lyrics.*

**Анотація.** *Стаття присвячена проблемі підготовки майбутніх бакалаврів до виконання українських романсів ХХ ст. (на матеріалі камерно-вокальної лірики А. Кос-Анатольського). У статті доведено, що український романс є не тільки твором для виконання, а й є – цінною та високомистецькою частиною доробку композитора та усієї української музики. Український романс представлений як важлива складова навчального репертуару вокаліста.*

**Ключові слова:** *вокальне виконавство, романс, український романс, камерно-вокальна лірика.*

The relevance of the study of the problem "Preparation of future bachelors to perform Ukrainian romances of the 20th century (on the material of chamber and vocal lyrics by A. Kos-Anatolskyi)" is defined in view of the fact that Ukrainian romance is an important component of the vocalist's educational repertoire. At the theoretical stage of the study, she worked out scientific and art history literature on the problem of the vocal and performing specifics of the Ukrainian romance of the 20th century (on the example of chamber and vocal lyrics by A. Kos-Anatolsky). The problem was studied by L. M. Dovgan, J. Z. Volynsky, A.K. Tereshchenko, O.E. Gnatyshyn, O.V. Kozarenko, B.M. Filts, V.A. Kononchuk, O.M. Bass, O.M. Balanko, T.P. Bulat.

For centuries the perfectly polished poetry and melody of the romance allowed him to cross borders and become perhaps the most famous symbol of our nation. And secondly, it is worth considering the importance of its vocal and performing specifics, which students master when analyzing and working out the vocal text. After all, the performance of the Ukrainian romance, and in particular, the romances of A. Kos-Anatolsky, requires the development of vocal technique and the ability to skillfully combine: sound reproduction, melismatics, coloratura passages, dynamic shades, flexibility of the vocal and accompanying parts, the nature of the work, imagery, expressiveness of the melodic line and necessarily accompaniment, which should be support for the voice. And, in general, Ukrainian romance, which covers a rather long history, is viable, constantly evolving and updated.

It is found that a significant place in the chamber vocal genre is occupied by the work of composers of Western Ukraine at the beginning of the twentieth century. A significant contribution to Ukrainian vocal lyrics was the work of composers

D. Sichinsky, Ya. Lopatinsky, S. Lyudkevich, reflecting the characteristic features of the development of the soloist genre of that period. Characteristic were the motives of longing for happiness, the loneliness of unhappy love were the most characteristic of his solo singing (D. Sychinsky); melodic melody, simple accompaniment, which plays the role of a background element, a traditional two-part form, proximity to the genre variety of the romance song (Ya. Lopatinsky); achieving an internal connection between musical and poetic images (C. Lyudkevich).

On the example of solo singing by A. Kos-Anatolsky, one can see that Ukrainian romance is not only a work for performance, but also a valuable and highly artistic part of the composer's work and all Ukrainian music. (Felts, 1970, p. 88).

Given the above, we assume that the problem of performing Ukrainian romances of the twentieth century deserves a more perfect theoretical study.

The purpose of the article is to highlight the results the study of the theoretical and musicological base of the romance genre; substantiation and development of methodological recommendations on the problem of vocal and performing specificity of the Ukrainian romance of the 20th century (on the example of chamber and vocal lyrics by A. Kos-Anatolsky).

In the course of our research, theoretical scientific and artistic material was summarized and systematized. The theoretical material of the 1st section of the qualification (master) work is systematized. The essence of the phenomenon of training future bachelors in artistic and pedagogical higher education is clarified. The educational strategy of vocal and performance training of future bachelors is substantiated, directions and stages of preparation are allocated.

The results of the historical-musicological research of the phenomenon "Ukrainian romance" are also highlighted. Namely, the etymology of the word "romance" is considered, a retrospective review of the history of the emergence and formation of the romance genre is carried out, the genre specificity of Ukrainian romances is highlighted. genre varieties of romances are considered. Romance - a genre of chamber instrumental music; vocal lyrical work, which is performed accompanied by a musical instrument. The term "romance" is of Spanish origin and already from the 16th century it was used to define a solo secular song in Romance, that is, in Spanish, with instrumental, mainly guitar accompaniment, and in the 18th-19th centuries it became widespread in Europe.

Ukrainian song-romance in our artistic culture occupies a special place. In Ukrainian public life, in particular in intellectual circles, it appeared, starting from the 17th century, as the most lyrical song. It became widely developed a little later - in the 18th-19th centuries. A retrospective analysis of the scientific literature showed that the development of romance is long and complex. It was romance that was the kind of art in which the most active interaction and crossing took place, on the one hand, oral folk song creativity, and on the other - written literature and professional music, which brought with them diverse artistic trends and influences. Actually, the genre of romance itself arose as a result of this interaction of folk and professional art (Gordiychuk, 1973).

In the second section of our study, the educational and methodological potential of chamber vocal lyrics by A. Kos-Anatolsky in the aspect of modern trends in vocal performance is considered.

In the first paragraph of the second section, the fundamental possibilities of improving the performing abilities of students during the work on the romance are considered. Namely, when practicing vocal and technical skills, such as: sound, breathing, articulation, dynamics, etc.

Attention is drawn to the need to take into account the reproduction of the artistic and figurative content of the romance while working on the romances of A. Kos-Anatolsky.

In the second paragraph of the second section, methodological recommendations for the vocal and performing training of future bachelors were developed and substantiated. Attention is paid to the work on the ratio of vocal and linguistic intonation and the performance-figurative filling of the emotional state of the performer of the work. Recommendations have also been developed to work on expanding the dynamic capabilities of the voice of the student vocalist (range of voice, sound strength, filleting, breathing, articulation and facial expression).

In our research there is a leading opinion that for the professional performance of romances by A. Kos-Anatolsky vocalists-bachelors should work according to the plan, each of them may differ, but the following points should be present: selection of romances taking into account the type of singing voice; analysis of the vocal part in order to determine vocal difficulties and ways to overcome them; artistic and pedagogical analysis of romance to з'ясування its content and means of artistic expression. Next, the vocalist goes on to the stages of work on the work: solfaging the vocal part of the romance, work on intonation, singing with the literary text, work on diction, the formation of the correct attack of sound, the distribution of breathing in phrases and work on sound guidance, the embodiment of the artistic image of the work, work on facial expressions, gestures, image.

Romances of A. Kos-Anatolsky are distinguished by extraordinary song, melodiousness of music, cantilene, coloratura passages in works for a high soprano, various decorations, as well as in some solos the composer uses a reception of so-called "instrumental singing" ("Nightingale romance," "Oh nightingales flew," "Lukasheva sopilka," "Oh I go borders of the mountain"). That is why the vocalist working on the composer's works needs to pay attention to the singing technique, work out the mobility of the voice and expand the range if necessary. This will help exercise on staccato up and down at a fast pace; performing jumps for wide intervals up and down.

During the elaboration of the technique over the cantilena ("Oh, you're a girl, from a grain nut," "Oh, my pity," "Oh, I'll take a bucket") and singing, the student vocalist needs to perform special exercises for voice. It is important to choose chants similar in meaning to complex phrases from the romance over which the student is working, in addition to chants there should be vocalizations. Cantilena is characterized by the ability to smoothly move from sound to sound; good at legato; as well as the free, singing sound of the voice. Breathing at the same time occupies an

important place, the vocalist must find "his" correct position, then it will be spent more economically, while having a sufficient margin for long phrases. Also there is a formation of skills by the student of correct inhalation through the nose and simultaneous exhalation through the mouth and nose, assimilation of techniques of breath holding and elastic elongated exhalation.

To develop a cantilene sound, it is of great importance to practice correct sound management in various types of melody movement. The vocalist must learn to easily lead the voice in scales, arpeggios, in moves at different intervals, while ensuring that nothing changes in the work of the voice apparatus, except for the necessary change in pitch. That is, so that the sound is in one position all the time. Of course, the artistic text is somewhat more complicated, so the student must have well-developed vowels aligned in the exercises and learn the skills of correct pronunciation of consonants in singing. Thus, when working out this technique, voice guidance is leveled, the sound becomes stronger and brighter, acquires support, stability and gets a beautiful vibrato.

To expand the range of high voice, the student-singer needs to learn the methods of working on exercises with an arpegged upward movement of the melody; performing exercises with the movement of the melody up on staccato; fixing the feeling of extremely high sound. To expand the range of low voice, you need to learn the methods of working on exercises with a gradual downward movement of the melody; fixing sensation opposite extremely low sound of range.

Kos-Anatolsky attaches great importance to the word, precisely to the figurative content of romances, to their national meaning, where Ukrainian images-symbols are reproduced by musical means ("When the Blue Mountains Fell Asleep," "Soloveyko on Kalyn," "The Sun is Setting"). Together with beautiful music is the soul of the Ukrainian people, which is why solospivny need to perform in a special emotional state inherent in a particular romance. The student-vocalist should pay attention to the artistic text, convey the character, create a stage image. It will help the methods of stage acting, where the vocalist must reincarnate into the necessary image, feel it for himself, think through every detail, "live." The essence of this process is the active mental activity of the vocalist, the deep penetration of the performer into the stage image and the realization of his means of vocal technique, dynamic shades, facial expressions, gestures.

**Conclusions.** The creation of the desired image пов'язане with extraordinary authenticity of performance, namely with the observance of the author's plan in the interpretation of the work, the timbre of the voice, the artist's attention to his own internal state, appearance, posture and facial expressions. Thanks to this large complex of professional training, the student-singer will be able to fulfill all the tasks in the preparation of romances by A. Kos-Anatolsky, and will acquire the formation and improvement of skills for vocal and stage activities.

#### References

1. Filts B. M. (1970). Ukrainian Romance. Kyiv. P. 88
2. Gordiychuk M.M. (1973). On musical roads: articles and reviews. Kyiv: Musical Ukraine, p. 344

Чалая М. Кьон Н.	ПЕДАГОГІЧНІ УМОВИ ФОРМУВАННЯ ВОКАЛЬНОЇ ТЕХНІКИ МАЙБУТНІХ ЕСТРАДНИХ СПІВАКІВ У ПРОЦЕСІ ПІДГОТОВКИ ДО ВИКОНАВСЬКОЇ ДІЯЛЬНОСТІ	85
Лю Дінцин	ПРИНЦИПИ НАВЧАННЯ КЛАСИЧНОГО ТАНЦЮ В ХОРЕОГРАФІЧНІЙ СТУДІЇ	88
Лі Чжо	ОСОБЛИВОСТІ СУЧАСНОЇ ХОРЕОГРАФІЇ	90
Лю Ці	ОСОБЛИВОСТІ ФОРМУВАННЯ БАЗОВИХ УМІНЬ КЛАСИЧНОГО ТАНЦЮ В ХОРЕОГРАФІЧНІЙ СТУДІЇ НА ПОЧАТКОВОМУ ЕТАПІ НАВЧАННЯ	92
Лі Еньхуй	МЕТОДИЧНІ ЗАСАДИ ФОРМУВАННЯ МУЗИЧНО-СЛУХОВИХ УЯВЛЕНЬ МОЛОДШИХ ШКОЛЯРІВ У ПРОЦЕСІ ФОРТЕПАННОГО НАВЧАННЯ	96
Yu Qiutong	TO THE PROBLEM OF POLYCOMMUNICATIVE COMPETENCE OF THE TEACHER-CHOIRMASTER	98
Yang Ninchenzi, Bilova, N.	CONTENT OF ARTISTIC AND PERFORMING COMPETENCE OF FUTURE PIANO TEACHERS	100
Zheng Lanyue	THE ROLE OF EMOTIVENESS IN FUTURE ACTIVITIES PIANO TEACHERS	102
Wang Tianyu, Irygina, S.	PROBLEMS OF COMMUNICATION IN THE CHORAL TEAM	103
Midlyar, J. Stepanova, L.	EDUCATIONAL AND METHODOLOGICAL POTENTIAL OF CHAMBER VOCAL LYRICS BY A. KOS-ANATOLSKY IN THE ASPECT OF MODERN TRENDS IN VOCAL PERFORMANCE	106
Бойко, О.	РОЗВИТОК ВІДЧУТТЯ МЕТРО-РИТМУ НА УРОКАХ ФОРТЕПІАНО. «РИТМІЧНІ ІГРИ»	110
Буркацька, І.	ПОЛІКУЛЬТУРНИЙ ПІДХІД В СУЧАСНІЙ МИСТЕЦЬКІЙ ОСВІТІ	113
Deng Xiyue	PROFESSIONAL AND SUBJECTIVE POSITION OF PERSONALITY AS A MULTIDISCIPLINARY PHENOMENON	114
He Jinshi, Novska, O.	THE ESSENCE AND ROLE OF ARTISTIC AND INTERPRETATIVE SKILLS IN THE ACTIVITY OF A PIANO TEACHER	115
Khodot, A.	VOCALIST'S IMAGE AS A SCIENTIFIC PHENOMENON	117
Рало, Г.	ФОРМУВАННЯ ВИКОНАВСЬКОГО ПРИЙОМУ ТРЕМОЛО НА ЗВУКОВИСОТНИХ КЛАВІШНИХ УДАРНИХ ІНСТРУМЕНТАХ: ТЕОРЕТИКО-МЕТОДИЧНИЙ АСПЕКТ	120
Li Yu Qi	THE ESSENCE AND CONTENT OF THE CONCEPT OF «MUSICAL TASTE»	122
Го Іно	ДО ПРОБЛЕМИ ФОРМУВАННЯ УМІНЬ СТИЛЬОВОЇ ІНТЕРПРЕТАЦІЇ МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА В ПРОЦЕСІ ФОРТЕПАННОЇ ПІДГОТОВКИ	124