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## **PSYCHOLOGICAL AND PEDAGOGICAL PREREQUISITES OF VOCAL TRAINING OF MUSIC AND PEDAGOGICAL FACULTIES STUDENTS**

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**Abstract.** *Teacher's vocal activity includes: voice work in the vocal mode, demonstration of vocal techniques for the purpose of display, voice work in a conversational mode. Change of modes of voice work within a lesson requires special knowledge and skills of teacher's voice.*

**Keywords:** *singing activity, vocal exercises, conversational mode, voice, sound production, vocal breathing, articulation*

The specificity of the music teacher's voice activity is conditioned by both specifics and states of human voice activity in general and the goals, objectives, forms, methods of teaching the subject "Music" at secondary school.

E.M. Barvynska argues that the process of music teacher's professional activity includes the following tasks: voice work in speech mode; voice work in vocal mode; voice work in vocal display mode [1, p. 152-156].

The studies of Yu. S. Vasylenko lead to the conclusion that the voice of more than half of the surveyed teachers can not be considered "healthy" and the one that fully meets professional requirements. The analysis of the main reasons that lead to the teacher's voice abuse allowed the author to divide them into: biological – constitutional characteristics, age, sex, comorbidities; professional

– job experience, duration and intensity of voice load; home-related – marital status, family composition, living conditions; psychological – conflict situations, psycho-emotional and character-related personality traits.

In the practice of phoniatrics there are naturally cases of vocal tract diseases caused by a combination of two or more factors. According to the classification of P. Herber voice “abuse”, which leads to its violations, can be qualitative and quantitative. Quantitative abuse means doing the tasks that exceed the performance and power of voice. Qualitative – is unnatural raising and lowering the voice; irregular breathing; inadequate (or excessive) tension of voice and respiratory muscles; insufficient (or improper) use of resonators; misuse of registers [4].

Professional voice activity of teacher and musician was considered in the works in vocal pedagogy of such famous scientists and vocalists as L. Dmytriiev, V. Morozov, H. Stulova, A. Menabeni, D. Liush, H. Pavlov, O. Poliakova. There are well-known studies of N. Malysheva, F. Anikeiev and Z. Anikeieva, O. Aharkov, Yu. Kovner, B. Vasiliev, I. Aliiev in the field of setting educators’ voice which aim at developing basic vocal technologies: sound production, vocal breathing, articulation, auditory skills, skills of emotional expression. The studies of L. Dmytriiev, F. Zasydateliev, V. Morozov, L. Rabotnov, S. Rzhavnin, R. Yussion formed the theoretical basis of voice-producing function of the vocalist. Most of the vocal scientific and methodical literature (works of V. Bahrunov, M. Vasyliiev, N. Hrebeniuk, L. Dmytriiev, O. Stakhevych, V. Yushmanov et al.) deal with the problems of formation and development of professional singers’ vocal abilities. The biophysical aspects of vocal process are in the focus of attention of such scientists as V. Morozov, N. Horbunov, H. Hrachov, A. Yehorov and others. The specific vocal training of prospective music teachers is highlighted in the studies of L. Vasylenko, H. Urbanowich. The problems of improving voice possibilities at a theoretical (academic) level, as L.E. Peretiaha notes, show that although voice is studied by various sciences (acoustics, physiology, phonopedy, speech therapy, hygiene, vocal pedagogy, etc.) they do not form a holistic view of the voice function of the body. All sciences focus on a certain range of problems. The problems of teachers’ voice possibilities are marked by the lack of methodical work and shortage of professionals with interdisciplinary knowledge of the voice. Problems of improving voice abilities on a practical level appear in the absence in schools curricula of the subject aimed at training prospective teachers for voice loads [6, p. 360-367].

Scientific and theoretical studies and practice demonstrate that most working teachers:

- are not ready for verbal, vocal and verbal, vocal and educational activity; they do not have the knowledge and skills of voice protection;
- have gaps in the theoretical and methodical training;

- have poorly developed vocal (verbal) hearing; low voice resistance to professional loads;
- do not have skills of independent work with the voice.

According to scientists, it is voice culture that should maintain, strengthen, develop, prepare and enrich the voice for professional use by prospective teachers, it combines the achievements of various sciences, but is limited to the amount that is necessary for teachers.

In vocal practice, teaching of prospective music teachers, is mainly focused on performance activity. The basis for musical faculties students' voice training is represented by the methods of vocal training of singers, performers, adjusted for working with students of pedagogical universities. However, raising speech and singing voice, prevention its premature deterioration and loss is important for the music teacher. This issue, according to L.V. Chernova and D. E. Chernov is today very important in training students for educational activity. It is important for a student of the musical faculty to understand the difference between speech and singing sound-production, and the need for convergence of singing and speech phonation during training activity [2].

L.V. Chernova, D.E. Chernov, pointing to professional features of music teacher, note that within a lesson language is replaced by singing, singing – by the movement of hands, conducting – by playing a musical instrument. To avoid a premature abuse of the voice, speech mechanism should be maximum close to a singing one, because singing process is more complex and requires the production of a more dynamic stereotype [2, p. 119-123].

Such voice setting helps to identify its best qualities and avoid voice changes in the transition from speech to music. It is necessary, according to L.B.Rudin, to learn speaking right, to correct deficiencies of speech (colloquial, dialect) sound-production. The vocal and verbal pedagogy are inextricably linked with the protective principles regarding vocal apparatus whose understanding is not possible without knowledge of anatomy and physiology of voice-production [7, p. 4].

The analysis of the specifics of music teacher professional voice activity allows to determine the range of necessary for high-quality and safe activity (in terms of functionality and health of vocal apparatus) specialized knowledge and skills, as inept use of own voice leads to various disorders and diseases of the vocal apparatus . Yu. Frolov believes that the correct forms of verbal and vocal activity are extremely rare. Making parallel with the obligatory setting the voice for professional singing the scientist points to the lack of the system of setting the voice for professional voice work in speech mode. To bring up the speech voice means to reveal its best qualities; raise professional vocal skills; develop a set of conditioned reflexes (to form a “dynamic stereotype”); develop and bring to automaticity skills of proper sound [3, p. 40]. A.I. Savostianov believes that in addition to improvement of voice quality as a result of speech

development setting of the speech voice raises the level of safe professional voice activity [8, p. 58].

Based on research of E.A. Serebriakov, we argue that the system of professional training of music faculties students should include the method of voice development [9]. Music teacher should be able to: analyze and integrate the singing process in each individual case and compare it with the set standards; combine theoretical knowledge with practical method of solving problems; be able to reasonably and effectively explain the meaning of a technical, creative or artistic task; have teaching mastery of communication with children's audience; able to choose the repertoire, according to the interests and objectives of students' vocal development. All these abilities and skills are the components of vocal and educational activity. However, together with solving educational tasks, music teachers need to work with their own voice. Constant change of voice modes, switching from language to singing and vice versa is the style of teaching the subject "Music" at comprehensive school. Acquiring the skills of voice modes switching is a necessary component of the music teachers training.

The successful implementation of this activity by music teachers implies acquiring theoretical knowledge and practical skills of self-analysis and correction and development of one's own voice.

**Conclusions.** Summing up the obtained data, we can conclude the following: the system of training music faculties students' for professional voice activity should include the whole range of professional and voice knowledge, skills and abilities necessary for speech, vocal, vocal and speech, vocal and educational activity. Excluding one of the aspects of professional and voice training leads to disruption of the complexity of the obtained knowledge, skills and aptitudes, destabilizes the work of the voice apparatus and affects the quality of the voice activity and the health of the voice.

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## **TECHNOLOGY OF INFLUENCE ON POLITICAL PROCESSES**

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**Abstract.** *Contemporary politician should have clear understanding of the technological side of the current politics which gains particular significance in the context of growing society computerization and information. Relying on the technological side of politics means that the political leadership is personally familiar with the basic algorithms underlying all recurring political processes such as elections, ideological work with the mass consciousness, organization of citizens and authorities' interaction, etc.*

**Keywords:** *political technologies, humanitarian technologies, information technologies, events creation.*