

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.)**

1 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.1. — Одеса: ПНПУ імені К. Д. Ушинського, 2023. — 119 с.

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

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Матеріали і тези друкуються в авторській редакції

Технічний редактор Г.О. Реброва

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VOCAL EXERCISES AS A MEANS OF IMPROVING THE VOCAL AND TECHNICAL SKILLS OF THE VOCALIST

Abstract. *The work examines the problem of improving mastery of vocal and technical skills in the process of vocal training. Emphasis is placed on the importance of using vocal exercises as a basis for working out the vocalist's breathing. A list of exercises is provided that helps strengthen the vocal apparatus.*

Key words: *vocal training, vocal exercises, vocal skills, vocal technique.*

ВОКАЛЬНІ ВПРАВИ ЯК ЗАСІБ УДОСКОНАЛЕННЯ ВОКАЛЬНО-ТЕХНІЧНИХ НАВИЧОК ВОКАЛІСТА

Анотація. *У роботі досліджується проблема удосконалення володіння вокально-технічними навичками в процесі вокальної підготовки.*

Підкреслюється важливість застосування у роботі вокальних вправ як основи відпрацювання дихання вокаліста. Надається перелік вправ, що сприяє укріпленню голосового апарату.

Ключові слова: вокальна підготовка, вокальні вправи, вокальні навички, вокальна техніка.

An important component of a singer's professional development is his vocal performance training. After all, along with the perfect mastery of the vocal apparatus, the skills of artistic and technical reproduction of the images of the work, the vocalist must also have performance skills, which, in turn, includes a complex of aesthetic dimensions of behavior, performance skills, interpretation skills, etc.

Vocal skills form the basis of a student's vocal performance skills – a complex of automated actions of various parts of the singing apparatus that occur during singing. These are singing posture, breathing, sound production and sound management, diction, articulation and purity of intonation.

In vocal pedagogy, the selection and correct use of exercises is important, each of which should first of all be characterized by a certain target orientation. At the initial stage of training, such exercises will have a narrowly limited task, which includes the correct formation of sound, elimination of vocal deficiencies, development of various types of vocal technique.

The teacher is faced with a question regarding the use of exercises at the initial stage of training. Traditionally, most students are comfortable starting classes with slow, calm exercises. If there is a feeling of stiffness in the throat, you should use fast staccato exercises. In general, at the beginning of training, it is recommended to vary legato, nonlegato, staccato singing techniques. In working on the exercises, it is necessary to educate students in a conscious attitude to the formation of sound, to the acquisition and fixation of singing skills. Not only the teacher, but also the students should know why this or that exercise is being studied, how to achieve the set vocal-technical goal. Each person, regardless of the type of voice, has his own peculiarities of the structure of the vocal apparatus. Therefore, exercises should be selected for each student, with the help of which he will be able to achieve the best results. Correct selection of exercises, awareness of the goal will contribute to the successful development of the singer's voice. At the same time, we must not forget that the voice apparatus works as a whole. The division into isolated moments is quite conditional, because the performance of any exercise requires the performance of all vocal-technical and musical-artistic tasks. Each exercise should be performed intonation cleanly, evenly, on singing breath, with a free, rounded sound. The production of the case should be beautiful, artistic. A mandatory requirement is the correct pronunciation of vowels, which must be clear and monotonous, and consonants,

which must be clear and not disturb the general singing attitude. Articulation, position of the lower jaw, facial expressions, eye expression should be natur.

Work on the exercises is divided into two stages:

- singing, that is, bringing the muscular system into a state of singing readiness;
- practicing certain singing, hearing, musical skills, mastering the technique of shaping sound quality.

When forming singing skills, one should proceed first of all from the timbral quality of the voice. The criterion of correct sound production is a feeling of convenience, freedom of singing, as well as the beauty of the timbre, the ability to draw the sound, the equality of registers, the same timbre of the voice over the entire range. It is necessary to learn initial singing skills in the center of the voice range, without touching low and high tones, without going beyond sounds that sound freely and comfortably. Work at the beginning of learning on the extreme sounds of the range, especially on the sounds of the upper register, will spoil the voice, lead to loudness, tension of the sound. The range of the voice expands gradually, correspondingly, the pedagogical requirements become more complicated. At the beginning of classes, it is necessary to find the most comfortable loud sound for the student. If a positive result is obtained while singing this vowel, the exercise should be repeated for another vowel, trying to maintain the original singing position.

Usually the exercises are sung on the vowel "a". If the voice sounds dull on "a", it is useful to sing exercises on the vowels "is", "and". Next, you should practice the sound of all vowels. The transition to another vowel sound is carried out by a very quick and hardly noticeable change in the articulation of the lips and tongue. The throat should be free. The feeling of yawning helps release the larynx from muscle compression during singing. For all voices, it is recommended to first sing the exercises with a descending melody on the sounds of the middle register. If you feel discomfort or constriction of the vocal apparatus, you should immediately change the tonality, and if even this does not eliminate the unpleasant sensations, then the exercise should be replaced by another, more convenient one.

In the process of vocal training of students, issues of piano accompaniment and harmonization of exercises are of great importance. Harmony educates not only the ear, but also the musical taste of the singer. Expressive harmony to a certain extent affects the quality of the sound, can enrich it with new overtones and even activate the sound of the voice. Therefore, it is recommended to accompany the exercises with appropriate harmonization. In vocal-pedagogical practice, exercises for various types of vocal technique are common: singing, smoothing registers, forming the uniformity of vowel sounds, development of breathing, articulation and diction, purity of intonation, cantilena singing, etc.

So, vocal exercises prepare the singer for the performance of artistic works, they practice various elements of vocal skill. Therefore, in the process of vocal training of students, the development of vocal and technical skills requires close attention.

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UNDERSTANDING THE TEXTURE AS AN IMPORTANT FACTOR IN THE DEVELOPMENT OF THE ORCHESTRAL THINKING OF THE FUTURE MUSIC TEACHER

Abstract: *In the research, mastering texture is considered as a manifestation of performance quality and an indicator of pianistic skill, which is defined in a special vision of the musical fabric of the work, as well as in the ability to technically embody one's own understanding of the internal logic of purely musical, intonation processes. The pianist's ability to see the principles of playing orchestral instruments in the dashed markings of the piano texture of Viennese composers is emphasized.*

Key words: *thinking, orchestral thinking, texture, future music teachers*