

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

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USE OF INTERACTIVE TECHNOLOGIES IN VOCAL TRAINING OF HIGHER EDUCATION STUDENTS

Abstract. In the article, the author considers the experience of modern domestic and foreign scientists regarding the use of interactive technologies in the process of vocal training. The main aspects of the author's vocal techniques aimed at the development of future specialists in the field of musical art as creative, active, multifaceted individuals who gain knowledge as a result of independent search thanks to the creative educational environment created by the teacher are considered.

Keywords: vocal training, interactive technologies, author's methods, future specialists in the field of musical art.

ВИКОРИСТАННЯ ІНТЕРАКТИВНИХ ТЕХНОЛОГІЙ У ВОКАЛЬНОМУ НАВЧАННІ ЗДОБУВАЧІВ ВИЩОЇ ОСВІТИ

Анотація. У статті автор розглядає досвід сучасних вітчизняних та зарубіжних науковців щодо використання інтерактивних технологій у процесі вокального навчання. Розглянуто основні аспекти авторських вокальних методик, спрямованих на розвиток майбутніх фахівців у галузі музичного мистецтва як творчих, активних, багатогранних особистостей, які отримують знання в результаті самостійного пошуку завдяки створеного викладачем творчого освітнього середовища.

Ключові слова: вокальне навчання, інтерактивні технології, авторські методики, майбутні фахівці в галузі музичного мистецтва.

In the modern conditions of the development of pedagogical science, the requirements for a competent teacher of the new generation, in particular in the field of musical art, who can quickly adapt to new conditions, act actively, make effective decisions, etc., are put forward. In such a context, the problem of reorientation of artistic education in the realm of creative interaction of all participants in the educational process, aimed at attracting students to their own cognitive development, activating their creative potential, acquiring executive practical skills and abilities, actualizing creative thinking in the process of solving tasks, etc., arises.

The term "interactive" comes from the combination of two words: lat. inter – between, and actiw – active; the English word "interaction" is translated as interaction. The essence of interactive learning is that students in interaction with the educational environment do not receive ready-made knowledge from the teacher, but acquire it through independent search. Compared to traditional education, the activity of the subject of education comes first here, and the teacher creates the conditions for its implementation.

In the context of art education, let's pay attention to the use of interactive technologies in the process of vocal training. Usually, learning to sing is considered as a process of mastering the main mechanisms of voice production: acoustic (loudness, volume, vibrato, overtone and formant composition of sound, impedance, etc.); physiological (breathing, articulation, voice mobility, neuromuscular complex of singing motility, etc.); psychological and pedagogical (emotionality of perception and reproduction of a musical image in singing, conscious voice control, methods of vocal function development in children and adults). Together, they form the structure of specific professional mechanisms of voice production (Зотова, 2019).

Currently, there is a large number of author's interactive vocal techniques (L. Gavrylenko, O. Matveeva, O. Priadko, G. Stasko, etc.). In addition, in recent times, much attention has been paid to foreign vocal techniques, for example, by J. Estill, S. Porter, S. Riggs, and others.

Thus, the dominant factor of the organizational and methodological system of training specialists according to the method of H. Stasko is systematized educational and theoretical material on the basics of vocal pedagogy. It is aimed at the thorough mastery of the art of singing through the complex integrative function of the student's thinking, the performance of which contributes to a rational approach to singing with the reflexive coherence of the work of the performer's voice-forming organs, as a consciously controlled process of accumulating special knowledge and skills (Стацько, 2010, с. 67).

As is known, the pedagogical influence determines the high degree of the sensory and emotional sphere of the individual, the formation of his emotional and

value orientations and worldview positions, which are the basis of the social experience of humanity.

According to this, the methodological concept of O. Pryadko includes a theoretical and practical course of vocal training aimed, first of all, at the formation of a system of knowledge, abilities and skills related to the modern trends in the development of Ukrainian vocal pedagogy and the implementation of a three-unit structure of training: educational, educational and developing - on the basis of scientific and theoretical foundations of singing art. O. Pryadko emphasizes that the development of performing abilities and skills will take place more effectively thanks to the assimilation of the theoretical foundations of singing development, as well as the formation of the ability to "awareness of vocal actions due to the purposeful influence on the vocal-auditory regulatory sphere" of the acquirers (Прядко, 2012, с. 17).

Another, conceptual approach, developed by O. Matveeva, concerns the problem of developing vocal performance reliability (confidence) by means of indirect regulation of the emotional state of students in voice production classes and the development of the appropriate method of purposeful formation of the vocal and technical base.

The author proposed a method of improving the specifics of vocal-performance activity, which is connected with the introduction of so-called artistic training forms of preparing students for future creative-performance work and the development of recommendations regarding the content and structure of rehearsal classes, emotionally charged performance and the logic of the figurative "vision" of a vocal work.

The specified methodology contains the main four phases of the so-called "adaptive training" - the psychological readiness of a specialist: formation, development, improvement and consolidation, which are aimed at building confidence in one's capabilities; quality assimilation of the material; successful overcoming of executive and technical difficulties; "biased" adaptation to the action of stress factors during public speeches; consolidation of formed vocal and technical confidence (reliability) (Matveeva, 2010).

Each of the named authors considers singing as a potential powerful reserve for revealing the creative possibilities of the human body, which allows vocal art to reach a new cultural and creative level in the education of future generations.

J. Estill (Joe Estill) also relies on these principles in his scientific and pedagogical creative activity. EVT (Estill Voice Training) is a professional author's method of voice production, which consists of two courses: "Figures (exercises) for voice control" and "Combinations of figures for six voice qualities", designed to effectively combine the coordinated work of a healthy vocal apparatus with the

acquisition of a complex of technical skills vocal skills. The cooperation between the teacher and the student, according to the guidelines of the methodology, is organized without a dominant aspect, where the teacher demonstrates a wide range of technical possibilities of the voice, and the student himself decides how to use this practical-theoretical material. J. Estill's intensive methodology, which is based on scientific research, contributes to the optimization of the educational process and its structure, develops creativity and communication skills of students, the ability to make non-standard independent decisions, etc.

Analysis of J. Estill's methodology proved that its principles are based on four important components: understanding the anatomical structure of the voice - the key to its control; breathing should be free and interact with the rest of the components of the vocal apparatus that it meets on its way during exhalation; sound production begins before the sound appears (this is why muscle sensations are so important, because they not only precede the analysis of sound production itself, but also encourage and stimulate its improvement after analysis); the effectiveness of the technique takes place under the condition that it is divided into three main stages: technical skill, artistic skill and the "magic" of performance (Зотова, 2019, с. 231).

Therefore, the considered author's methods with an innovative nature are aimed at the development of the future specialist in the field of art as a creative multifaceted personality. Such scientific and pedagogical experience should take its proper place in domestic science and pedagogy, as proven, aimed at the effectiveness of the result and especially valuable in the acquisition of professional vocal education of future specialists in the field of musical art.

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