

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

Zhao Yujie

master's degree candidate in higher education,
South Ukrainian National Pedagogical
University named after K.D. Ushynsky
orcid id: 0009-0006-9841-0914

Nataliia Batiuk

PhD in Pedagogical Sciences, Associate Professor
South Ukrainian National Pedagogical
University named after K.D. Ushynsky.
orcid id: 0000-0002-4168-1223

METHOD OF FORMING THE ARTISTIC PERCEPTION OF FUTURE MUSICIANS DURING VOCAL TRAINING

Abstract. *This article explores the issue of developing the artistic perception of future music teachers in vocal classes. The research delves into the field of artistic pedagogy, focusing on methodologies for shaping musical perception, artistic thinking, and the skills of creating musical-dramatic compositions in the process of vocal-performing training for prospective music teachers. Effective methods for cultivating artistic perception among students are identified, including problem-based learning, facilitated discussion, intonation-dramatic, artistic-pedagogical, and aesthetic analysis of vocal works. The study also addresses the recognition and awareness of personal emotional experiences and sound concentration, as well as the evaluation of performance mastery, correction of the artistic embodiment of vocal piece content, and analysis of performance techniques.*

Key words: *Artistic perception, vocal training, future professionals in the field of musical arts.*

Анотація. *У статті розглядається проблема формування художньо-образного сприймання майбутніх учителів музичного мистецтва в класі вокалу. Здійснено аналіз досліджень у галузі мистецької педагогіки, присвячених методикам формування музичного сприймання, художньо-образного мислення та навичок створення музично-образної драматургії в процесі вокально-виконавської підготовки майбутніх учителів музичного мистецтва. Визначено ефективні методи формування художньо-образного сприймання студентів, серед яких виділяються: методи проблемного навчання, фасилітованої дискусії, інтонаційно-драматургічний, художньо-педагогічний та художньо-естетичний аналіз вокального твору; розпізнавання та усвідомлення власних емоційних переживань, звукової концентрації; оцінювання виконавської майстерності, корекції виконавського втілення художнього змісту вокального твору та аналіз виконавської техніки.*

Ключові слова: *художньо-образне сприймання, вокальна підготовка, майбутні фахівці музичного мистецтва.*

Vocal training for future music professionals involves organizing educational activities in the vocal class along two main directions. The first focuses on students

acquiring vocal-performance competencies, while the second emphasizes pedagogical preparedness, the ability to transmit acquired performance competencies in future music and creative activities with students in educational institutions.

In the process of such two-pronged preparation for future music professionals, the ability to comprehend and fully perceive the artistic context of musical works plays a crucial role. It also involves executing one's interpretation of a piece, "reading" its figurative content, and further revealing it in both performance and music-educational activities with students.

As known from psychological research, artistic perception and artistic thinking are closely related mental processes. Artistic perception entails a person's ability to perceive, understand, and interpret images, symbols, art, and aesthetic impressions. This process encompasses the perception of colors, forms, textures, as well as the emotional depth of an artistic work. In the field of vocal art, this implies understanding and conveying the meaning of a vocal piece through artistic means.

Artistic perception serves as a foundation for the development of artistic thinking. When a person develops the ability to perceive and understand artistic images, they become capable of creating their own artistic images through art, creativity, and other forms of expression.

Addressing the issue of forming artistic perception in future music teachers from the perspective of pedagogical training lies within the realm of a field known as "music perception pedagogy." According to O. Rostovsky's definition, the subject of this field's research is the "rational organization of artistic-creative activities of listeners in the process of musical perception" (Rostovsky 1997, p. 4). In this study, we examine music perception pedagogy from the standpoint of the rational organization of artistic-creative activities for future music teachers during vocal-performance and methodological training in the vocal class. After all, only a teacher who "understands the nature of musical art and the laws of its perception by humans" can effectively guide students' perception (Ibid).

In the theory and methodology of art pedagogy, the processes of preparing future music teachers for the formation of musical perception in students have been studied by O. Gorozhankina, O. Rostovsky, and O. Rudnitska. In the research of Zhang Yifu, A. Djumel, Chen Han, the issue of forming artistic perception in future music teachers is considered during music-performance training. Indirectly related to the processes of artistic perception are highlighted in dissertations dedicated to the formation of artistic thinking, the imaginative sphere of future music teachers by L. Martinyuk, A. Milyasevich, A. Tkachuk, and the development of skills in creating musical-dramatic structure in the process of performance activity by Liu Keshuan.

Studies by O. Kozii, N. Kosinska, Lin Yang, and Luo Chao delve into problems related to the perception of musical images, interpretation of the artistic image in vocal works, and artistic-interpretative activities of vocalists, addressing the work on the artistic image during vocal-performance training. Works by P.G. Pavlyuchenko, L. Tarasyuk also touch upon the issue of forming artistic perception, exploring the processes of forming artistic images in music professionals during work in the vocal class.

It's worth noting that in the aforementioned research, authors proposed methods for forming the studied categories, among which artistic perception plays a significant role. Let's examine the methods proposed by the authors and try to identify those aimed at forming artistic perception in future music teachers.

In the dissertation research by A. Tkachuk, justifying the structure of forming artistic thinking in future vocalists, the author identifies motivational, cognitive, and creative components. One of the essential elements of the cognitive component is artistic perception of a musical work. The author notes that the cognitive component includes students' broad erudition in the field of vocal art and a deep understanding of the specificity of the artistic language of vocal works.

Describing the methodology for forming the cognitive component of artistic thinking in student vocalists, A. Tkachuk suggests using methods of modeling problematic situations that arise during vocal training. These methods are utilized in vocal pedagogy, particularly in performance practice, and are characterized by their specificity aimed at activating cognitive interest, which stimulates intellectual activity, i.e., the readiness to engage in activity based on internal needs.

This internal need for deep and conscious cognition of vocal art activates the mechanism of creative thinking, prompting the student-vocalist to make generalizations, typifications, abstractions, metaphors, and other aspects. Only through the activation of creative thinking and the internal need of the student-vocalist in a profound understanding of vocal art do the artistic images unfolding in their creative inner world become a harmonious combination of rational and sensory, intellect and emotional spheres of personality.

Chzhan Yifu developed and tested a methodology for forming artistic perception during instrumental training of students. The author is based on the idea that key factors in realizing the artistic perception of future music teachers include "sensitivity of musical hearing, depth of emotional response to the character of musical information, development of all types of thinking, creative imagination, and the presence of special musical knowledge" (Chzhan Yifu, 2016, p.73). Let's explore the methods proposed by the author for forming artistic perception.

During the first stage, the author suggests using methods such as artistic-auditory observation, identification of emotional states, "Dictionary of Sound Images," and activation of internal auditory sensations. These methods are aimed at facilitating deep emotional experiences for students regarding the moods of music and the artistic content of auditory imagery.

At the second stage of forming artistic perception, the focus is on accumulating a fund of music-theoretical knowledge and activating thinking. The proposed methods include role-playing, "Round Table" discussions, creating visual-spatial representations, and analyzing the author's text. These methods aim to enhance students' understanding and engagement with the theoretical aspects of music.

On the third stage, the primary attention is given to mastering skills of artistic-metaphorical interpretation of musical content, the ability to create original performance interpretations, and provide adequate artistic-aesthetic evaluation. Methods used at this stage include performance improvisation, artistic

accompaniment of sound images, musical retonation, and artistic-pedagogical interpretation (Chzhan Yifu, 2016, p.146).

In Chen Han's study (2017), which addresses the issue of artistic perception of art pieces by future vocal instructors, the following methods are proposed. An extended intonation-dramaturgical analysis of a musical work, which the author considers the foundation for its comprehension. During the performance realization of a musical piece, the author suggests applying control-corrective analysis, involving the evaluation of the performance based on artistic and technical criteria. Among the methodical approaches, Chen Han recommends paying special attention to creating a purposeful focus on the perception of a musical work by stimulating the creative imagination of students and encouraging their free improvisational exploration (Chen Han, 2017, p. 147).

Therefore, the analysis of research allows identifying effective methods for developing the artistic perception of future professionals in the field of musical arts during vocal class activities. To activate students' cognitive interest, accumulate an imaginative-informational background, and provide a clear focus on the perceptual process within the artistic context of a vocal piece, it is advisable to utilize methods such as problem-based learning, facilitated discussion, intonation-dramaturgical and artistic-pedagogical analysis of vocal works.

To impact the emotional depth of perceiving vocal compositions, broaden musical-auditory imaginations, and enhance overall aesthetic culture, methods of artistic-aesthetic analysis of vocal works, recognition and awareness of one's own emotional experiences, and sound concentration are deemed appropriate..

References

1. Rostovs'kyi, O. (1997). Pedahohika muzychnoho spriiamannia. Kyiv: IZMN.
2. Tkachuk, A. (2010). Metodyka formuvannia khudozhnio-obraznoho myslennia studentiv u protsesi vokalnoho navchannia. (Dys. kand. ped. nauk). Kyivskyi natsionalnyi universytet kultury i mystetstv, Kyiv.
3. Chen, Khan'. (2017) Khudozhnio-obrazne spriiamannia tvoriv mystetstva yak osnova rozvytku maibutnikh vykladachiv vokalu. Naukovyi visnyk Mykolaiivskoho natsionalnoho universytetu imeni V. O. Sukhomlynskoho. Pedahohichni nauky, 1, 244-248.
4. Zhan, Yifu (2016). Formuvannia khudozhnio-obraznoho spriiamannia maibutnikh uchyteliv muzyky v protsesi instrumental'no-vykonavskoi pidhotovky. (Dys. kand. ped. nauk). Natsionalnyi pedahohichniyi universytet imeni M.P. Drahomanova.

Vdovichenko, V., Stepanova, L.	TO THE PROBLEM OF THE FORMATION OF ARTISTRY SKILLS IN INSTRUMENTAL MUSICIANS ABSTRACT	127
Zhao Yujie, Batiuk, N.	METHOD OF FORMING THE ARTISTIC PERCEPTION OF FUTURE MUSICIANS DURING VOCAL TRAINING	130
Сун Їцзін	КИТАЙСЬКА МУЗИЧНА СИМВОЛІКА У СУЧАСНІЙ МУЗИЦІ (НА ПРИКЛАДІ ТВОРУ ХЕ ЛЮТІНА «ФЛЕЙТА ПАСТУШКА»)	134
Вдовиченко, Ю.	РОЛЬ І ЗНАЧЕННЯ ХОРЕОГРАФІЧНОГО МИСТЕЦТВА В ФІГУРНМУ КАТАННІ	136
Ван Чень	ФАКТУРНО-СТИЛЬОВІ ВИКОНАВСЬКІ УМІННЯ СТУДЕНТА-ПІАНІСТА ТА ЇХ РІЗНОВИДИ	137
Дубровіна, Є.	РОЗВИТОК ПОЧУТТЯ РИТМУ У ДІТЕЙ ДОШКІЛЬНОГО ВІКУ У НАУКОВОМУ ДИСКУРСІ	140
Мікулінська, О., Волкова, Ю.	ПРОЄКТНІ ФОРМИ ЯК ОСВІТНІ ЕКСПЕРИМЕНТАЛЬНІ ІННОВАЦІЇ НА ВИБІРКОВИХ ДИСЦИПЛІНАХ У ПРОФЕСІЙНІЙ ПІДГОТОВЦІ ХОРЕОГРАФІВ	142
Сяо Гуйян	ФЕНОМЕН МИСТЕЦЬКОЇ ІННОВАТИКИ ТА ЇЇ ЗАПРОВАДЖЕННЯ В ЗАКЛАДАХ ПОЧАТКОВОЇ МИСТЕЦЬКОЇ ОСВІТИ	146
Герц, І., Лісовська, Н.	ОСОБЛИВОСТІ БАГАТОНАЦІОНАЛЬНОЇ ТАНЦЮВАЛЬНОЇ КУЛЬТУРИ ЗАКАРПАТТЯ	147
Федорчак, О., Шип, С.	ПРОБЛЕМА ПІДГОТОВКИ ВИКЛАДАЧІВ МУЗИЧНОГО МИСТЕЦТВА ДО ВИКОРИСТАННЯ ЗВУКОТЕХНІЧНИХ ПРИСТРОЇВ У КЛАСІ ПОСТАНОВКИ ГОЛОСУ	150
Лу Сіньюе	ДИДАКТИЧНЕ ЗНАЧЕННЯ ВОКАЛЬНИХ ТВОРІВ ЄВРОПЕЙСЬКИХ КОМПОЗИТОРІВ-РОМАНТИКІВ ДЛЯ ПІДГОТОВКИ БАКАЛАВРІВ МУЗИЧНОГО МИСТЕЦТВА	155
Чень Сяююй	ПРОБЛЕМА РОЗУМІННЯ ХУДОЖНЬО-ОБРАЗНОГО ЗМІСТУ ВОКАЛЬНИХ ТВОРІВ І МЕТОД ГЕРМЕНЕВТИЧНОГО АНАЛІЗУ	157