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FORMATION OF VOCAL AND PERFORMING SKILLS OF CONTEMPORARY CHOIRMASTER

Formulation and justification of the relevance of the problem. In terms of modernization of the conducting choral education the questions concerning maintaining, building, learning and improving of the performing traditions of a choral art emerge. Throughout historical development native choral art has improved its vocal and technical, as well as artistic and expressive possibilities in different performing genres. Research of special features of vocal tone which are characteristic for native traditions of choral performance, is necessary for solving the tasks of practical and creative nature. Choral and performance development makes serious demands on training conductor skills, although it pays insufficient attention to the study of vocal work with a choir, brings imbalance in special training of choirmasters and contemporary teachers-musicians. Teacher of music often cannot become a master of vocal and choral arts and has to improve his/her knowledge and skills in this important field in practice after graduating from University. Taking into consideration the fact that a choir is a complex musical organism, and its successful work depends

not only on a conductor, but on performers as well, there is a task about the necessity for comprehensive development of vocal and technical skills of choirmasters with regard to the specifics of his/her prospective activities, in particular, as a teacher of vocal singing for the students of special music schools. Therefore, **the goal of** our article is the definition of the principles of the formation and education of choirmasters' professional knowledge, skills and abilities in achieving of vocal and choral art

Analysis of recent research and publications.

On the verge of the XIX–XX centuries some ways of voice studying, training and developing of its vocal technique emerged in the vocal and methodical literature. On the ground of the methodological tips of the western vocal schools (Italian, French) and vocal features of folk songs original vocal and technical exercises (M.Glinka, O.Varlamov) were composed experimentally. In the field of the vocal education methodists have identified the need for a comprehensive approach to the education of the vocal skills and musical abilities: tonal, rhythmic and

harmonic senses of musical memory and hearing, which was associated with the formation of the vocal skills. The learning process took place on the principles of gradualness, sequence and consciousness of studying.

During the 20-50-ies of the XX century the problems of choral performance almost never highlighted. However, in connection with the development of Physiology, Acoustics, Psychology the detailed researches in the theory of singing (V.A.Bagadurov, F.F.Zasedatelev, D.L.Aspelund) [2; 1; 5] took place. Among the important physiological researches relating to the vocal technique, the works of S. V.Kazanskyi, S.N.Rzhevkina, Y.Milutin, and L.D.Rabotnov can be determined. Broad scientific and experimental work was carried on during the postwar times: the seminars and conferences on the problems of the vocal pedagogy (1954, 1962, 1966) were held, the publication of the collections of the articles «Questions of Vocal Pedagogics» (1962–1984) began.

The issue of the education of singers in a choir art was considered only by N.Demianov in his book «School of Choral Singing» (1939). The work of an outstanding figure of a choral art Professor P.G.Chesnokov «Chorus and Conducting It» [11] is considered as a desk-top book of choirmasters. The principles of the vocal work in a choir suggested by P.G.Chesnokov, clearly indicate the priority of voice development and dependence of an ensemble sounding on it. The main achievement of the methodical thought in a choral art, in our view, is the theoretical development of the register and timbre system for a choir. Chronologically the latest methodical work on the vocal education of choirmasters is the one of O. Pavlishcheva «The Method of Voice Training» (1964) [8].

In the 60-70-ies of the XX century the active researches on the psychology of the processes of learning and performing of singing took place in the vocal pedagogy. They are associated with the development of various special abilities: psychoneurological system (I.Pavlov, Y.Frolov and A.Yakovlev); physiology of hearing and acoustics (A.M.Verbov, N.A.Garbusov, I.P.Geinrihs, V.P.Morozov); psychology of hearing perception (B.M.Teplov, I.Blagonadiozhina, N.W.Nosulenko) and its pedagogical development (A.I.Kondratyev, P.P.Levando, N.K.Pereverzev). These studies have given a boost to the new methodological working outs in the vocal pedagogy in the following areas: conditions and principles of a clean vocal intonation creating (Yu.Rags, N.Garbusov, I.Dobrynina), hearing nature zone (N.Garbusov), directions of auditory attention in a vocal performance (N.Garbusov, A.Kondratyev, Y.Orlova). In a choir performance these areas were identified by I. Musin.

In the 60-70-ies the issues related to the conditions of the creation and maintenance of a choral ensemble (G.Dmytrevskyi, O.Egorov,

I.Ponomar'kov), the elements and technique of the formation of a choral sonority, the development of an ensemble feeling, purity of the ranks (P.Baranovsky, Y.Yucevich, N.Romanovskyi, I.Ponomar'kov, L.Padalko, K.Pigrov), the diction in a choir performance (V.Balashov, K.Vinogradov, Y.Sarycheva) were actively considered and examined.

During the 70-80-ies a capella singing was being revived and chamber choirs were formed. The performing and technical challenge facing these groups, are considered by A.Menabeni, P.Levando, G.Mashevskyi, N.Romanovskyi, V.Paisov, Yu.Minin. They raise questions of the perfection of the vocal and educational process in a choral art.

O.Tymoshenko [10] and A.Lashchenko [6] as eminent figures of a choral art have defined the actual questions of the vocal and educational process recently. In their studies they emphasize on the returning to the vocal nature of a choral art; the priority of a vocalization as a means of expression; the guiding of the vocal and educational process to the individual perfection of a prospective specialist's personality.

Thus, taking into account the historical experience of the development of vocal fundamentals in the native choral art, the features of modern choral culture and skills of a modern choirmaster, we have grounded the necessity for its complex vocal training.

Summary of the basic material of the study.

A choirmaster is obliged to follow the following general rules of didactic and musical pedagogy in his/her vocal and choral work:

- gradualness: from the simple to the complex;
- the organic unity of the artistic and technical education;
- individual approach;
- the development of the single vocal and choral and a single vocal school.

The form of the organization of the vocal and choral education consists of two kinds – collective and individual. In this case the pedagogical principle of the «visualization» on the example of the best singers is used. A choirmaster needs to hear the voice of a singer, the party of the whole choir in a prospective of the sounding.

Characteristics of the methods of voice training of a choral singer and vocal and choral work of a choirmaster include: the developing of a unified manner of the sound-making, chain breath, similar diction, vocal gesture (choirmasters should master the vocal and choral hearing, the skills of singing in choir ensembles).

Among the specific methodological aims based on the method of the voice training the prior attention should be paid to the development of the same costoinferior diaphragmatic breathing of all choral singers, the development of a simultaneous inhalation of the whole choir or a separate party, the moment of

a breath holding [3, p. 120]. Showing of a chain breath with a hand in the moments of the transition plays an important role. The impact of a conducting gesture is advisable in the matter of the vocal work with a choir. It must be precise, refined, and, what is important, vocal.

When working on the sound and smoothing of the registers with different voices or groups of a choir, a choirmaster must take into account that girls and boys use their resonators in a different way. The production of the skills of a sound tapering is of great importance for the training of a beautiful, smooth sounding. Using special exercises on one sound in certain rhythmic pulsation, flexibility, completeness, "organ" sound are worked out.

A forced intense sound is a very common mistake in many choirs. The forcing of a sound will lead to many vocal and choral shortcomings: «faded» timbre, fake sounding and, what is the most dangerous, voice breaking.

A choirmaster as well as a choir performer must have vocal hearing. This is a special category of a musical hearing – a physiological phenomenon, which is called the autophony. Singers perceive vocal and choral music not only by hearing but also by the muscles of the vocal apparatus. Vocal hearing is required from a choirmaster for a proper voice sounding of a singer, choir, etc.

Another specific feature of vocal works with a choir is the acquiring of the singing skills in an ensemble. That is, the skills that allow one to hear not only oneself, but also the neighbours of a party and a choir in general are needed. As far as a teacher of music has to deal with many different singers simultaneously, i.e., with different timbres, intonation, then the ability to conform them to the overall organic sound is needed.

As it is known, a singing voice is the most perfect and at the same time is a fragile and unknown instrument. A teacher of music, a choirmaster must perfectly know not only the physiology of the system of the voice producing, but the voice keeping, the main diseases of singers, etc. Therefore, a competent supervisor should constantly be mindful of a proper vocal apparatus loading, take into account the tesitural possibilities of choristers, avoid forcing of a sound being sick [12, s. 78]. Thus, a choirmaster and a teacher of music need knowledge in the sphere of phonathry.

Also when working with children it is impossible not to take into account the peculiarities of the methods of work with children's voices. It is specifically that children's vocal apparatus is of a small size (short and thin voice folds, a small amount of the lungs), falsetto sound, and mutation age features. Correct, methodically competent work of a teacher creates a favourable shift of children's voice to the adulthood.

Conclusions and prospects for further research. Thus, we have identified the main

components of the complex vocal education of choirmasters: vocal and performing; vocal and technical; vocal and pedagogical.

Vocal and performing. This aspect requires the implementation of the following physiological processes as hearing, feeling and attention. Analyzing the peculiarities of these physiological phenomena in a choir performance we have discovered a characteristic component of a psychological state of a choirmaster – a choral hearing. A choral hearing is a complex psycho-physiological phenomenon which, on the one hand, is associated with the logic of the intonation movement, and on the other – being on the ground of a developed vocal hearing is aimed at a specific performance goal. The level of a choral hearing development and the extent of its activity, sensitivity, and ability to cover a wide musical construction largely determines the level of a professional development of a choral thinking.

Vocal and technical. Performance capabilities of modern choirmasters can be formed in an appropriate way by the combination of the vocal and technical base and physiological phenomena such as sense, observation, memory. Vocal breath and subjective feeling of a sound support still remain the actual issues nowadays. Physiologically correct mastery of these essential vocal and technical skills depends on the conscious control of their work.

Vocal and pedagogical. Vocal development of prospective specialists directly depends on the professional training skills of their teacher. Contemporary vocal pedagogy demands theoretical knowledge of the methods of the vocal education; sufficient knowledge of the psycho-physiological features of the vocal and educational process; personal possession of the singing technique; advanced vocal hearing; directional auditory attention.

The identified and analyzed components of the vocal and performing educational complex of a contemporary choirmaster cause further ways in the educational process, which is associated with the increasing of the criteria of the vocal and technical, and vocal and performing opportunities of choirmasters, with the deepening of their knowledge in the methodical and educational work, as well as the spread of the scientific and methodological base.

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BASIC STAGES OF TRAINING FUTURE TEACHERS OF FOREIGN LANGUAGES IN MODERN CONDITIONS OF EUROPEAN EDUCATION

Formulation and justification of the relevance of the problem. Modern changes in the educational

sector of Ukraine, the opening of borders of all of the educational environment of Europe, Ukraine's