

Implementation of innovative achievements of pedagogical science in the preparation of future vocal teachers

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Abstract. The article considers the specifics of implementing innovative achievements of music pedagogy in the process of preparing future vocal teachers for professional-cognitive and creative activities. The essence of the problems that have arisen in the field of vocal education in connection with the need to move to a distance form of pedagogical communication is considered. The main vectors of preparation of future vocal teachers for professional self-realization – analytical-interpretive, vocal-performing and methodological-practical, as well as ways of their introduction into the educational process on the basis of combination of traditional methods and innovative information and communication technologies are characterized.

Keywords: *preparation of vocal teachers; information and communication technologies, distance forms of vocal-educational process, professional self-realization.*

Introduction. In the context of globalization processes associated with large-scale changes in society, the rapid growth of technological processes and information explosion, education faces complex, sometimes unexpected challenges that require rethinking and transformation of various components of the educational process, application of innovative approaches, organizational forms and methods of the new generation specialists training. An important direction of these searches is increasing the level of independence and creative activity of future specialists, their ability to adapt to changing reality, readiness to independently and creatively solve actual pedagogical problems, continuous self-development and self-improvement of their professional activities.

In order to solve these problems, research focuses on improving the organizational forms and methods of training future specialists, increasing attention to their subjectivity as equal participants in the pedagogical process, the use of new technologies, in particular – the use of the Internet with its vast information and communication capabilities. The problem of implementation of innovative achievements of modern science and modern information and communication technologies has become especially acute in connection with the unexpected transition of the educational system to the distance format caused by the well-known problems of the COVID-19 pandemic.

It should be noted that for the vocal-educational field the problem of implementation of innovative methods and techniques in the educational process is relatively little studied and extremely relevant, which is explained by a set of objective and subjective factors. One of the most important objective factors is considered to be the phenomenon of the so-called vocal confrontation, which means the discrepancy between the result of the singer's perception of his own voice and his external qualitative characteristics. This discrepancy explains the low level of adequacy of the self-assessment of a vocalist-beginner and the fact that the assessment-control and advisory-corrective functions in working with singers-beginners are usually assumed by the teacher: it is known that most of them do not allow their pupils to sing outside the vocal class, i.e. out of their control. As a result, a significant proportion of students form a passive position, do not develop properly reflexive consciousness and independence of thinking, which

has a negative impact on the further process of their learning to sing.

The vocal-educational process is also characterized by limited opportunities for verbal and visual explanation of vocal-phonation technology, formation of the singer's idea of the sound image, which he should seek in the learning process. This generates the traditional practice of applying the imitative-reproductive method: the teacher sings, demonstrating the desired quality of sound, the student must follow this pattern, intuitively trying to get closer to it and achieve an expected result.

We also emphasize the subjective factors of conservatism of a significant proportion of vocal teachers, who are convinced that the main thing for them is to master the methods developed within the world-renowned in artistic space methodology of teaching Bel Canto: most of them studied on the basis of defining it as a standard and they are not ready to rethink or supplement their established ideas and beliefs. Another important subjective factor is the reluctance of some teachers to critically interpret their results and make efforts for self-improvement, as well as, in part, the lack of professional responsibility of individual specialists for the quality of their results and self-realization.

A brief overview of publications on the topic. The need to increase attention to the quality of training of future vocal teachers, their ability to creative self-realization is determined by such scientists as N. Ovcharenko, O. Matveieva, O. Chebotarenko, N. Koehn [1], K. Fedorova [2]. Their works emphasize the need to increase the methodological training of higher education seekers, awareness of the main laws of vocal-pedagogical process, to develop artistic thinking, ability to self-interpretation of a vocal work, to master the principles of innovative pedagogy, search and testing of their own innovative ways of preparing students for vocal-professional activities.

The studies of L. Vasylenko [3], M. Boichenko, N. Nikolai, A. Linenko, N. Koehn [4], O. Rebrova [5] and other scientists proved the expediency of introducing innovative ideas of systems, axiological, acmeological, hedonistic, cultural-mental and other scientific approaches into the vocal-educational process, the use of the basic provisions of which stimulates improvement of methods of preparing future vocal teachers for independent thinking and creative pursuits. We also note the study of Liu Jia [6], who paid

attention to the problems of activation of students-vocalists' innovative pedagogical thinking, forms of improving singers' reflexive consciousness, formation of their skills of exploratory, interpretive activities.

A serious impetus to the introduction of new methods of organizing the vocal-educational process was the need to move to distance learning, which prompted scientists and practitioners to seek and test a variety of information and communication technologies and means of pedagogical communication. The works devoted to the introduction of distance forms of education in the artistic-pedagogical process (Z. Dubova [7], T. Shchapin [8] and others), participation of teachers in thematic webinars and conferences, active exchange of experience and their own inventions have become a significant help for specialists.

The aim of the article is to systematize the innovative achievements of pedagogical science in the field of vocal education and to analyze and generalize the results of their experimental testing.

Materials and methods. The issues raised in the article are solved on the basis of a review of a set of methods and techniques for preparing future vocal teachers for professional self-realization in educational and future professional activities, presented in three vectors: analytical-interpretive, related to deepening students' erudition and their ability to comprehend vocal works and verbal-explanatory interpretation; vocal-performing, which is realized in the process of acquiring vocal-phonation technique and ability to creatively implement it in order to realize the artistic idea; methodological-practical, the essence of which lies in the ability to creatively assimilate and rethink existing methods, develop one's own proposals and test them in the process of vocal-teaching activities.

Results and discussion. The effectiveness of the above approaches, innovative methods and modern ICT in the practice of training future vocal teachers has been convincingly proved in research. Instead, the ideas, methods and techniques developed in modern vocal-educational practice are being implemented too slowly. The main reasons for this state, in our opinion, lie in a certain separation of broad educational practice from the innovative achievements of music-pedagogical science, in particular – in the lack of methodological development of systematic application of innovative methods and technologies of vocal education.

In order to systematize the methods that are important to implement in vocal education practice, during 2017-2020 an experiment was conducted, the task of which was to test a set of innovative methods of vocal training of future vocal teachers. The study involved 32 graduate students of the Faculty of Music and Choreography of the South Ukrainian National Pedagogical University named after K.D. Ushynsky.

Bellow we will consider the content and essence of innovative ways to influence future vocal teachers training on the above vectors of preparing future vocal teachers for professional self-realization. The first of them – analytical-interpretive, testifies to the need for the teacher's ability to identify the unique originality of a musical work, to penetrate into the deep meaning of the composer's creative idea and determine ways to implement it by vocal-performing means.

It should be noted that the authoritarian style of teaching

traditionally prevails in vocal classes, according to which the teacher acquaints the student with his interpretation of the work and explains how, by what performing means it should be embodied. Moreover, often even the text of the work the student learns through imitation of the melody performed by the accompanist or remembers it in the process of listening to the work in the recording and so on. This negative tradition was formed under the influence of circumstances under which, until recently, teaching of professional singing began only after reaching the age of 18. It is clear that if a singer has not received prior special musical training, he lacks musical erudition and musical-theoretical literacy, and this negatively affects his education and professional activities. Thus, the urgent task of experimental work was to systematize effective methods of enriching students' musical and general artistic erudition, their mastery of skills of holistic and differentiated analysis of the work – its melodic part, texture of instrumental accompaniment, harmonious speech and more.

The essence of the vocal-pedagogical process concerned the refusal of the teacher to impose his own understanding of the peculiarities of the artistic image of the work and inclusion of students in independent exploratory-creative actions, reflections, motivating future professionals to put forward and justify their own proposals. The functions of the teacher were to indirectly manage these searches by asking provocative questions, proposing tasks that do not have an unambiguous solution, transferring to young singers the responsibility for making their own decisions and analyzing the results.

Deepening of the conscious attitude to the artistic-figurative meaning of vocal works and formation of integrative artistic-professional knowledge was facilitated by actualization of the interdisciplinary connection between disciplines "Performing Arts Course", "History of Vocal Art", "Hermeneutic Workshop", "Workshop on Pedagogical Interpretation of Vocal Works".

Innovative in this process was also provision of interdisciplinary coordination, so that individual classes used current knowledge of graduate students in the history of music and performance styles, vocal performance, hermeneutic analysis, workshop on performance-pedagogical interpretation of vocal-choral works with the process of interpreting vocal repertoire [4]. For example, if the topic of the workshop on performance-pedagogical interpretation of vocal-choral works was integrity of verbal-poetic and vocal-intonational components of the artistic image, then at individual vocal classes students conducted an in-depth analysis of learned positions on the material of works from their own repertoire. Due to this, theoretical knowledge acquired specifics and thus students achieved a deeper and more detailed understanding of the artistic meaning of the work and clarified its personal-performing concept.

We emphasize that increasing attention to independent comprehension and search for interpretations of works by students inevitably led to a change in the status of the teacher from the head of the educational process to the position of a mentor who organizes creative cooperation, compatible, dialogically constructed reflections aimed at solving performing-artistic tasks. Organizational and technical support for the coordination of pedagogical activities was made possible by the use of cloud technologies, chats,

file sharing, which allowed to obtain up-to-date information on problems covered in lectures, possible ways to solve them, and thus – to take into account students' knowledge at classes in developing performing-vocal skills.

The second vector of future specialists training – vocal-performing – concerned acquisition by students of skills of performing the artistic idea of the work in various forms of vocal-educational activity, which concerned phonation-technical support of the performing process and mastering by the singer the skills of embodiment of the artistic-figurative content of the work by intonation-expressive and stage-plastic means.

At this stage, the educational process and students' independent work were documented by audio and video recordings (so-called video-selfie): their use allowed delayed self-analysis and thus helped the singers to identify their shortcomings, which due to the concentration on complex tasks that arose in the performance process, the performer was not fully aware of.

An innovative means of organizing the process of forming students' skills of independent and creative work was also creation by the accompanist of an audio recording of instrumental accompaniment to exercises for chants and vocals (phonograms "minus 1" like those used in karaoke). It was also useful for independent home study of the work to record the accompaniment to a certain work from the student's repertoire in several versions: in slow motion, in successive fragments – in separate sentences or phrases; finally – at the pace set by the composer. It is clear that while singing on record there are some inconveniences, in particular – the lack of creative contact with the accompanist, the inability to vary the tempo and agogics. Instead, such a performance teaches students to sing to the soundtrack, the need for which often arises during a concert in uncomfortable conditions, in particular – in a room without a well-tuned piano; at school lessons; in terms of distance learning, etc.

In the process of distance learning it became noticeable that the classes lacked direct emotional and physical contact, which plays an important role in the practice of vocal training, which negatively affected the degree of pedagogical-suggestive influence. In order to reduce the negative impact of this factor, special attention was paid to mastering the techniques of emotional and volitional self-regulation, strengthening of their resilience, psychological reliability, ability to overcome psychological barriers and partial failures.

In order to overcome these problems and improve solutions were also used relaxation techniques, self-suggestion, self-support, special exercises to release the muscular body, improve vocal breathing, etc. [9]. Qualitative perfor-

mance of these exercises was facilitated by watching videos of workshops, which provided detailed recommendations for their processing, video clips with fragments of vocal lessons for the formation of similar skills during singing lessons.

The third vector of preparing students for teaching vocals – methodological-practical, contained two components: educational-methodological and procedural-practical. In the first of them, along with the study of scientific-methodological works and understanding of the information obtained, development of collective and individual presentations, their defense and collective discussion were widely used, which required performers to summarize known data, justify their position, ability to concisely and competently teach results of cognitive-search activity. Such techniques as watching video lessons posted on social networks, as well as recording their video lessons and their critical analysis were also widely used by students.

We also took into account that each vocal teacher should be able to create new variants of exercises in order to offer them to his/her students; to process and transpose song melodies, in order to teach students the skills of vocal improvisation, accompaniment selection, ability to harmonize melodies semitones, i.e. to realize their knowledge and creative potential in those forms that are needed by a modern vocal teacher.

The proposed methodology of implementing the pedagogical innovations in preparing future vocal teachers proved to be effective, as evidenced by diagnostic data obtained at the beginning and the end of the pedagogical experiment. Thus, 19.4 % of graduate students trained by this methodology have reached a high level of readiness that exceeded the data obtained in the ascertaining experiment by 12.5 %; most of them (41.0 %) reached a sufficient level (at the beginning of the experiment their number was by 22.2 % less); another 31.9 % of respondents were at a satisfactory level (at the first stage there was a majority – 41.7 %) and 7.6 % of them, i.e. by 25.0 % less than at the beginning of the experiment, remained at a low level.

Conclusions. The challenges of modernity, caused by globalization of the world, rapid enrichment of information sources and communication and technological capabilities, the necessity for rapid psychological and methodological restructuring of teaching create the need for qualitative changes in pedagogical theory and practice.

Involvement of future vocal teachers in various forms of creative activity is an important condition for their self-realization and an effective means of improving training for professional activities. An effective way to solve this problem is to introduce in the process of training future vocal teachers the innovative achievements of pedagogical science in the field of art, in particular – vocal pedagogy.

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