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Then, for three decades, his life was accompanied by a long-term fruitless and, it seemed, hopeless struggle to implement the idea of creating a museum of musical culture and history of the Slobozhanshchyna in Kharkiv, which Yuriy Leonidovych hoped to place in a house on Pushkinska Street No. 55, in which from the end of the 19th century until his death in 1931, Ilya Slatin lived with his family, and which was visited by most of the outstanding musicians of those times - not only local, but also many touring ones. With this proposal, Yuriy Leonidovych repeatedly applied to various city authorities, but everywhere for one reason or another he received refusals. Currently, this historic building is not used by anyone, it is in a neglected state of disrepair, and there are real reasons to believe that this memorial of the city will eventually be completely destroyed. There was also the unfortunate loss (robbery) of a part of one's own unique collection of musical and historical rarities. In the last decade, Yuriy Leonidovych fought against age-related diseases...

But, despite all the difficulties and losses, devoted to the main work of his life, Yuriy Leonidovych was certainly a happy person, because he was able, despite all the obstacles and the lack of understanding of the expediency and significance of the creation of such a museum on the part of the city leadership for several decades, with the help of caring officers - the heads of the Kharkiv National University of the Air Force named after Ivan Kozhedub - to realize their grandiose plan: to create a really wonderful museum of musical culture of the Kharkiv region, which "breathes with time" and is not only a monument to all musicians and musical and cultural figures of the past and present, but also a memorial a prison for its creator, respect for whose work and personality should be preserved and multiplied from generation to generation.

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**METHODICAL ASPECTS OF FUTURE VOCAL
TRAINING MUSIC TEACHER
МЕТОДИЧНІ АСПЕКТИ ВОКАЛЬНОЇ ПІДГОТОВКИ
МАЙБУТНЬОГО ВЧИТЕЛЯ МУЗИЧНОГО МИСТЕЦТВА**

Increasing the level of professional competence of the future music teacher is an important task of a modern higher school. It is necessary to improve the strategy of professional training of future specialists, to adapt it

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to the modern realities of Ukrainian society, to put into practice new effective teaching methods, to form the readiness of students to use the acquired knowledge and skills in the course of practical work at school. The modern school puts forward a number of requirements for the teacher, which can be met if the specialist has a good level of preparation, is ready to accept complex professional challenges, and find new means of solving various pedagogical tasks.

The pedagogical activity of a music teacher at school should be aimed at the aesthetic education of children, the spiritual and moral development of the student's personality, the formation of a complex of musical and performing abilities and skills, musical and auditory ideas, fine musical taste, the ability to distinguish the best examples of musical art, listening to which contributed to enrichment of his outlook, satisfaction of emotional and cultural needs. Only a highly qualified specialist with a high level of development of professional competences can perform such tasks.

During the professional training of a future music teacher in a higher educational institution, it is necessary to reveal his musical potential, develop a complex of musical abilities, both sensory and intellectual, a strong performing and technical base, a constant need for self-development and self-improvement in the course of pedagogical activity. It is important to form a desire to continue learning and improve the knowledge and skills acquired in the higher educational institution in the future, to develop a pedagogical orientation of the teacher's cognitive activity, which would contribute to constant professional progress, stimulate initiative, cognitive independence. This would allow the teacher's activity in learning new things, the constant desire to improve professional knowledge and skills to become a permanent personal trait. The formation of deep needs for knowledge and realization of one's own musical potential, the desire for transformation, enrichment of the inner world, stimulates the development of a personality that seeks and achieves self-realization in the profession. The problems of improving the quality of the professional training of the future teacher-musician are directly related to the issue of raising the level of vocal training of students.

An important component of the professional training of a future music teacher is vocal training. Mastery of the teacher's own voice, a wide palette of vocal and expressive means allows effective pedagogical activities, introducing children to the world of art, and encouraging them to make music together. The level of a teacher's vocal preparation for school work is an important indicator of his professional competence. The student should be well aware of the importance of his vocal training, the influence

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that professional illustration of musical works with his own voice can have on young listeners, the formation of their vocal culture, aesthetic taste.

The multi-functionality of the professional activity of a music teacher involves teaching, methodical, scientific, organizational, performing work, possessing broad knowledge and skills that would allow to be effective in all the listed areas. A teacher-musician must have a high level of vocal performance skills, skills in playing a musical instrument, pedagogical skills, and be familiar with modern artistic trends and currents. Students of the "Musical Art" specialty must be comprehensively prepared for work at school, ready to engage in organizational activities, preparation of cultural and educational events, work with soloists, vocal groups, choirs, carry out extracurricular and extracurricular work, prepare students for reviews of artistic amateur performance, musical festivals and competitions.

The study of the discipline "Voice production" is mandatory and continues throughout the entire period of study at a higher educational institution. During the classes, the student's vocal potential is developed, the formation and improvement of vocal-technical, vocal-performance skills, the development of active vocal-pedagogical and passive performance hearing of the vocalist, accumulation of methodical knowledge in the field of vocal pedagogy. V. Brylina notes: "The content of the study involves vocal professional training, which is ensured by the interaction of vocal, methodical and organizational activities of students of the Faculty of Music. It involves the acquisition of knowledge and practical experience related to singing and teaching activities, management of the development of singing voices of students of different age groups, the use of appropriate methods, techniques and ways of improving the educational process".³⁵

In the course of studying the academic discipline, the student gets acquainted with a wide vocal and pedagogical repertoire, acquires the skills of ensemble singing, a cappella singing, achieves a deep understanding of the psychophysiological foundations of the process of voice formation and voice management. While studying in the vocal class, the student acquires the skills of correct singing breathing, vocal diction and articulation, the support of the singing sound, learns to fix the inhalation setting, soft accurate sound attack, expands the range of the singing voice, works on smoothing registers, transition notes, learns to accurately intonate, develops dynamic capabilities of your singing voice. On the basis of the formation of the vocal and technical base, the singer's artistic and performing skills are

³⁵ Бриліна В. Л., Ставінська Л. М. Вокальна професійна підготовка вчителя музики : методичний посібник для викладачів та студентів вищих педагогічних і мистецьких закладів. Вінниця : Нова Книга, 2013. 96 с. С.6.

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developed, an arsenal of expressive means in singing is formed. So, the vocal training of a music teacher includes both the development of the vocal and technical aspects of vocal performance, as well as the evaluation and analysis and artistic and performance skills.

The vocal training of a music teacher has its own specifics and differs from the method of developing the singing voice of an artist-vocalist. Thus, in addition to a high level of technical development of vocal skills of future music teachers, it is mandatory to form a deep awareness of the regularities of the phonation process, mastery by students of a thorough knowledge base in the field of vocal pedagogy, methods of voice production, knowledge of related fields of science that complement and enrich methodological approaches in for the singing development of students, allow to implement such principles of vocal pedagogy as the principle of awareness of learning and the principle of scientificity.

The principle of scientificity requires the application of scientifically based approaches to working with the singing voice, the teacher's awareness of modern achievements in vocal pedagogy, methods of voice production, musical acoustics, phoniatrics, phonopedics, and music psychology during the vocal training of students. Singing is a complex psychophysiological process in which all the mechanisms of the vocal organs are controlled by the brain. Compared to other types of music-making, singing has a number of specific features due to the nature of the functioning of the vocalist's "instrument" - his singing voice. Thus, the vocal apparatus is extremely complex in structure, establishing the optimal interaction of all organs and systems in the process of phonation requires fine adjustment, building complex interrelationships of their functioning. The work of the vocal apparatus is difficult to visually control, most of the organs of voice production are hidden inside the singer's body, so it is difficult for the performer and the teacher to observe their work and coordinate.

Only a small part of the vocal organs, such as the activity of the articulatory organs, can be observed. To ensure the possibility of developing the correct strategy for working with the student's singing voice, preventing the emergence and inculcation of negative voice formation skills, the vocal teacher must have a thorough scientific and methodological base, be deeply familiar with the anatomical structure of the student's vocal apparatus, the physiological features of the functioning of the respiratory and glottis systems, and the acoustic mechanisms of the process voice formation, age-related features of vocal apparatus development.

Adherence to the principle of scientificity in the course of vocal education of the future teacher-musician reduces the level of empiricism in

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teaching. Empiricism in vocal pedagogy does not allow providing an individual approach in education, it involves work based on the subjective performance experience of the teacher, on his own individual feelings during singing, rejecting the modern scientific approach. Work in the vocal class with the teacher relying solely on his own subjective ideas about the inner feelings in singing limits the opportunities for the natural development of the student's vocal potential, can lead to an overload of the vocal apparatus, the acquisition of negative voice formation skills and, as a result, to the occurrence of phonation diseases.

Another important point in the professional vocal training of a future music teacher is to observe the principle of awareness of learning. The development of vocal and technical skills will take place effectively and productively in the event that all phonation processes are deeply understood by the student, which will allow self-regulation, observation of one's own voice formation process, and self-coordination of vocal movements. This can be achieved if the student has developed a complex of vocal and auditory abilities and skills that would allow coordinating the phonation process based on auditory representations of the sound of one's own voice. To complement auditory musical representations, there is an analysis of internal sensations during phonation, which are divided into nine zones of heightened sensitivity in singing and systematized in a vocal-body scheme. Participating in the coordination of the process of voice formation by analyzing vibrational, baroreceptor, myoelastic sensations, understanding the nature of their occurrence, modality, and localization significantly expands the arsenal of self-regulation tools in singing. Awareness of the nature and intensity of internal sensations during phonation, carrying out their analysis allows to implement the principle of awareness of learning during the vocal training of future teachers-musicians. Coordinating one's own singing process requires the student to have ideas about the reference sound of the singing voice, to understand the mechanisms of sound formation of a certain acoustic quality, and to ensure the proper interaction of the generator, respiratory and resonator systems of the vocal apparatus. Also, the student should know the reasons for the formation of negative qualities of the singing sound (nasalized sound, guttural overtones, hoarseness in the voice) and the mechanisms of their elimination.

Adherence to the principles of science and awareness of learning is important during the vocal training of a music teacher, because in addition to mastering performing skills, the teacher must deeply understand the mechanisms and laws of the voice formation process, be able not only to coordinate his own voice formation and voice management process, but also

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to effectively manage the process of the voice apparatus their pupils, to know the structure of the vocal apparatus, the principles of operation of its individual parts, the specifics of their interaction.

The scope of voice use by a music teacher is very wide. In particular, a musician teacher, unlike other subject teachers, in addition to explaining the theoretical material, should also resort to illustrating the musical material in his own performance, which is an additional burden on the teacher's voice.

In addition to visualizing educational material, the teacher also acts as a performer during concert performances, creative reviews, holding lessons-lectures, and cultural and educational events at the school. In extracurricular work, the teacher must demonstrate his own vocal and performance skills during rehearsals with soloists, vocal groups, and choirs. A school music teacher does not necessarily have to have a voice with a wide range, outstanding timbral, acoustic characteristics, but his voice should be free of any defects in voice formation that can be easily learned by students. Children's high ability to imitate allows them to repeat the sound of the teacher's voice, and in the presence of negative voice formation skills, to learn them as well. Therefore, when illustrating educational material on his own, the teacher must be sure that his voice corresponds to the reference ideas, there are no defects in it, which are associated with the wrong mode of operation of the vocal apparatus, age-related changes.

The teacher's voice serves as a model for schoolchildren, it should correspond to the sound characteristics of a chamber voice with a range of one and a half octaves, a rich palette of timbral characteristics, and an arsenal of artistic means of expression. According to Y. Yutsevich, the singing voice of a music teacher can be classified as a "chamber voice with a reduced range".³⁶

Another feature of the use of a voice apparatus in the professional activity of a music teacher is the need to combine speaking and singing during the lesson, which creates an additional load on the voice. The teacher must have professional speech skills, artistry, and speech culture. A teacher should not only impart knowledge to children, but also exert an active emotional influence on their consciousness, interest them in learning, and form a lasting interest in learning musical art. A healthy voice, capable of withstanding significant vocal loads, is an important criterion for a teacher's professional suitability for school work. The future teacher must understand

³⁶ Юцевич Ю. Є. Теорія і методика розвитку співацького голосу: навч-метод. посібник для викладачів і студентів мистецьких навчальних закладів, учителів шкіл різного типу. Київ : Інститут змісту і методу навчання. 1998. 158 с. С.31.

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that the correct use of the voice in speech directly affects the character of the singing sound. Free, unstressed speech, the absence of sound forcing allows you to easily switch to using the voice apparatus in singing mode. The difficulties of combining speech with singing during a music lesson are also caused by the fact that the mechanism of the voice apparatus in speech and singing mode is different.

Yes, there are differences in the articulation of vowel and consonant sounds. In singing, the pronunciation of consonants should remain clear, at the same time, sounds should be pronounced quickly and distinctly. Correctly organized articulation of consonants ensures expressiveness of speech, creates a basis for pronouncing vowel sounds, activates the work of the vocal apparatus. Without the correct pronunciation of the consonant sound, the sound of the vowel will be dull, distorted. It is necessary to pronounce the consonant sound quickly, which allows you to prolong the sound of the vowel as much as possible and does not interfere with the cantilena in singing. Good pronunciation of consonants strengthens the sound of vowels, contributes to their correct direction, activates the work of the resonator system.

When working on the formation of the skills of correct pronunciation of consonants and vowels, it is advisable at the initial stages of classes to offer students to pronounce them with emphasis and expressiveness, which will enable the activation of the articulatory organs, their active inclusion in the work, consolidation of skills. Pronunciation of vowels in singing differs from speech in a significant prolongation of the sound of sounds, since it is vowels that form the basis of the fabric of a vocal work. The breathing mechanism is also excellent in speech and singing. In the lecturer's speech, it is an arbitrary, automatic, natural physiological act, while singing breathing is more controlled, developing the skills of the lower costal diaphragmatic type of singing breathing, optimal for singing, requires targeted exercises. While singing, the performer focuses attention on all phases of the respiratory act, worries about shortening the inhalation, lengthening the exhalation, maintaining the inspiratory system, which allows organizing the sound attack, correct voice management, economy of air consumption during the performance of the vocal phrase. During the presentation of theoretical material, the music teacher can effectively use different types of breathing in accordance with the emotional content of the text and the dynamics of the sound of the voice.

A speaker's professional mastery of breathing allows one to skillfully change the timbre of the voice, its volume, and use flexible intonation. The complexity of the work of a teacher-musician lies precisely

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in the need to frequently change the type of breathing according to whether the teacher is speaking or singing. It is possible to cope with such a situation by developing the skills of conscious coordination of the respiratory process in speech and singing, rapid readjustment of the respiratory organs to work in changed conditions. The air pressure in the subclavian cavity of the larynx changes according to what sound a person utters at a certain moment. Changing the type of breathing during alternating speech and singing requires additional, significant changes in subglottic air pressure, which affects the activity of the vocal folds, can lead to rapid fatigue of the muscles of the larynx and respiratory muscles. The need to speak a lot and quite loudly requires the teacher to master the skills of using protective mechanisms of voice formation, such as the resonance technique of sound formation, flexible, trained breathing. Rational use of the voice in speaking and singing, naturalness, stress-free operation of the vocal cord system, knowledge of the rules and norms of voice protection will allow the teacher to preserve the health of the vocal apparatus.

The process of vocal training of the future music teacher can be effective if a systematized method of developing the singing voice of students is used. According to V. Brylina: "Carrying out methodical work under the guidance of a teacher greatly facilitates the process of voice development".³⁷

The process of forming vocal abilities and skills requires the development of a clear strategy for working with each student individually, in accordance with his natural abilities, vocal prospects, the selection of a complex of techniques and methods of vocal training aimed at solving specific methodological tasks, familiarizing the student with thorough knowledge in the field of anatomical structure of the vocal cords apparatus, mechanisms of functioning of individual vocal organs and their systems. The method of producing the voice of a future teacher-musician has its own characteristics, determined by the specifics of the professional activity of a music teacher at school.

The technique of producing a singing voice is a part of musical pedagogy, its task: to study patterns, principles, methods, methods of formation of vocal abilities and skills. The methodology accumulates the experience of domestic and foreign vocal teachers, singles out the most effective, practically proven approaches in the formation and improvement of all aspects of vocal performance. Techniques and methods of vocal

³⁷ Бриліна В. Л., Ставінська Л. М. Вокальна професійна підготовка вчителя музики : методичний посібник для викладачів та студентів вищих педагогічних і мистецьких закладів. Вінниця : Нова Книга, 2013. 96 с. С.3.

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pedagogy are aimed at optimizing the phonation process, developing skills for rational use of the voice in singing, revealing the acoustic characteristics of the voice, forming skills for coordinating the processes of voice formation and voice management. According to Y. Yutsevich's definition, the method of voice production is "a set of systematized techniques and ways of managing singing training, the consistent assimilation of which ensures the formation of students' skills in the appropriate vocal technique, capable of guaranteeing the development of a complex of acoustic qualities, endurance and tirelessness of the vocal apparatus".³⁸

The method of producing a voice is based on general didactic and specific principles inherent in vocal pedagogy, determined by educational tasks. General didactic principles include the following principles: scientificity, systematicity of educational activities, individualization of education, gradualness and sequence of assimilation of knowledge, abilities and skills, awareness of educational activities. The specific principles inherent in vocal pedagogy include the principle of the unity of mastering theoretical foundations and practical activity, the interrelationship of the development of vocal-technical and artistic-performance qualities, the principle that has a generalizing nature and involves the simultaneous development of all the singer's qualities (vocal-technical, artistic -executive, vocal and auditory). It is not possible to eliminate any of the listed principles, as this will lead to a decrease in the effectiveness of the proposed technique.

Methodical approaches in the formation of students' singing abilities and skills are based on the study of the previous practical experience of vocal teachers, comprehensive scientific substantiation of the psychological and physiological mechanisms of the functioning of the vocal apparatus. In the practice of working with students of music-pedagogical specialties of higher educational institutions, it is important to study national singing traditions, methodical achievements of domestic vocal pedagogy, practical experience of outstanding singers, knowledge of vocal-didactic and artistic song repertoire of Ukrainian composers. In the modern realities of the existence of Ukrainian society, the issue of studying and preserving the traditions of Ukrainian singing, multiplying the achievements of the national musical culture is extremely important. A deep study of the practical experience of vocal pedagogy in Ukraine will allow us to clearly outline the prospects for its development in the future. Knowledge of the

³⁸ Юцевич Ю. Є. Теорія і методика розвитку співацького голосу: навч-метод. посібник для викладачів і студентів мистецьких навчальних закладів, учителів шкіл різного типу. Київ: Інститут змісту і методу навчання. 1998. 158 с.. С.89.

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basics of folk pedagogy, regional singing traditions, experience of working with singing voices in educational institutions at various stages of the formation of national artistic pedagogy contributes to the formation of the basis for the further successful development of the national singing school. Ignoring the pedagogical and performing traditions of previous generations complicates progress in the development of national methodical approaches in the education of singing voices.

When studying the problems of the method of setting the voice, it is necessary to consider the historical foundations of its development, the influence of historical, political, and social events on the course of its formation. By studying Ukrainian musical culture, you can learn a lot about the worldview of the Ukrainian people, their vision of the laws of the harmonious existence of the universe, and the means of establishing relationships in society. Making music has always been an important means of self-expression of Ukrainians, their self-realization, self-presentation, demonstration of their own creative talents to others, and disclosure of their own experiences. The folk song tradition of Ukraine arose from the inner desire of a person to establish harmonious relations with the surrounding people, the forces of nature, the Creator, and was aimed at self-discovery and self-development. Ritual singing was necessary to strengthen the prayer appeal to the higher forces, to concentrate spiritual energy during the joint performance of prayers. Ritual actions accompanied a person throughout his life, strengthening a person's vital energy, his spiritual urges. Collective choral music-making allowed a person to experience the union with others in a common emotional rush, to feel support, to find understanding. The church choral singing tradition in Ukraine is formed and developed on the basis of ritual singing. Having fallen on the rich soil of Ukrainian song folklore, the Byzantine hymns change over time, become enriched, and new Ukrainian church hymns emerge. The introduction of Christianity contributed to the development of singing education in Ukraine, the emergence and spread of a system of singing education with clear national features, the appearance of the first printed works that were methodical in nature, containing, in addition to literary texts of songs, also methodical instructions for their performance. Studying the historical and art literature, we learn that the first methodological advice related to the education of singing voices in spiritual educational centers can be found in the first printed Irmoloyes dated to the fifteenth century.

The works of T. Zemka, the author of books that, in addition to methodological and theoretical information, also contained facts about the history of singing, information about church composers and music teachers are well-known. The works "Slidovanna Psalter" (1540), "Nomocanonnyk"

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(1620), "Skazannya pro musikiyske soglassya" (1673) played an important role in the formation of the national school of singing. Of great interest to researchers of the history of the national school of singing is the work of O. Mezenets "The Alphabet of Famous Singing" (1668), in which the author reveals the theoretical and methodical foundations of the national singing culture, the tradition of famous singing. A significant contribution to the development of the national school of singing was made by the Ukrainian music theorist, teacher, composer M. Dyletskyi. In his work "Idei gramatiki musikiyska" (1675), the theoretical justification of the methodical principles of famous singing is given, practical advice on training the voices of young singers taking into account the age-related features of development, and recommendations concerning the protection of the singing voice of choristers are included.

Thus, a complex of methodological principles of national vocal pedagogy is gradually being formed in Ukraine, which is characterized by a number of specific pedagogical techniques, a national style of performance, with its characteristic features: smooth voice control, masterful use of resonant singing skills, great sound dynamics. Performance traditions formed on the basis of folk singing and church choral music contributed to the professionalization of the national singing school, the formation of the characteristic features of the academic singing school, and the emergence of performers known in Ukraine and abroad.

The active development in the future of such branches of science as anatomy, physiology, acoustics significantly enriched the methodology of vocal teaching, supplemented it with knowledge that formed the scientific basis of methodological approaches in the education of singing voices. Enrichment of vocal pedagogy with knowledge of related fields of science made it possible to reduce the share of empiricism in the training of vocalists, methods of working with singing voices became much more effective, sufficient attention began to be paid to issues of hygiene and protection of the vocal apparatus. The combination of the achievements of foreign teachers with national methodical approaches in the field of education of singing voices made it possible to form a national school of singing, the result of which was a galaxy of outstanding performers and teachers known not only in the Motherland, but also abroad. Starting from the second half of the twentieth century, the accumulation of pedagogical experience of domestic teachers contributed to the emergence of thorough methodological works on vocal pedagogy, the authors of which were M. Mykysha "Practical foundations of vocal art", D. Yevtushenko "Reflections on the voice", M. Yegorycheva "Vocal and pedagogical repertoire ". The pedagogical concept of O. Myshuga, whose professional efforts were aimed

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at removing domestic vocal pedagogy from the sphere of empiricism, forming a scientific basis for vocal methodology, and moving away from scholasticism in teaching, was described by his colleagues and students. Views on the issue of vocal pedagogy of B. Hmyra are presented in the work "Boris Hmyra". In recent years, domestic vocal pedagogy has been enriched by the works of modern teachers: O. Stakhevich "Basics of vocal art", V. Antonyuk "Vocal pedagogy (solo singing)", "Voice staging, I. Kolodub "Questions of the theory of vocal art", Yu. Yutsevich " The theory and method of formation and development of the singing voice".

An important problem in the formation of the methodological foundations of the national singing school in the conditions of close interaction with foreign systems of education of singers was the preservation of one's own identity, national originality, unique characteristics inherent in the national singing tradition. It is important that the exchange of experience and international cultural interaction gave an additional impetus to the development of domestic pedagogy, contributed to the enrichment of methodological approaches in teaching. However, it was necessary to take care that the Ukrainian vocal school did not lose its identity, cultural originality. For this, it is necessary to thoroughly study the experience of Ukrainian vocal teachers, the creative path of outstanding national singers, the repertoire of students of art institutions should mainly consist of the works of national composers, arrangements of Ukrainian folk songs. It is necessary to prevent thoughtless, mechanical assimilation of foreign traditions, imitation of norms and rules of foreign culture, fashionable trends. One of the main tasks of the musical and aesthetic education of children and youth should be to preserve the originality of national culture, multiply the achievements of national art.

The modern Ukrainian school of singing is based on the following basic principles: "mixed type of breathing (lower costal-diaphragmatic); the natural position of the larynx when singing; equalization of the register sound of the voice, masked sound of the upper part of the range; the presence of high and low singing formants in the voice, the development of singing vibrato; neutralization of the sound of vowels".³⁹

Methods are the basis of any methodology. "Method (Greek method - a way of research or knowledge) - a way of organizing practical

³⁹ Прядко О. М. Методика розвитку співацького голосу у майбутніх педагогів-музикантів : дис. ... кандидата педагогічних наук : 13.00.02. Київ, 2009. 253 с.

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and theoretical mastering of reality, determined by the regularities of the object under consideration".⁴⁰

Pedagogical method is a method of coordinated activity of the teacher and the student, aimed at solving educational tasks. Reception is part of the pedagogical method, a separate operation aimed at achieving the ultimate goal of using the method.

The method used in voice production is a method of organizing pedagogical interaction between a vocal teacher and a student, which involves the formation of vocal and technical abilities and skills, the mastery of various types of vocal technique, the development of vocal and auditory skills, and means of artistic expression in singing. Scientists have proposed different classifications of methods of vocal pedagogy. Thus, Y. Yutsevich describes five groups of methods: "methods of direct influence on muscle settings, methods of influence on the timbre of the voice by changing the color of vowels, methods of recording internal sensations, methods of volitional commands and emotional states, methods of auditory influences."

R. Yussion singles out "methods of direct influence on muscle settings and movements; methods of direct influence on timbre; methods that use the inner feelings of the singer; methods that use the singer's emotional tuning; methods of using auditory feedback".⁴¹

The method of producing a voice also includes an explanatory and illustrative method, a reproductive method of vocal pedagogy, classical methods (concentric, phonetic), methods described in the modern theory of vocal pedagogy (algorithmic, phonopedic). In working with students of music and pedagogical specialties, during the application of any method, it is necessary to explain the expediency of its application, compliance with methodical tasks, clearly outline the ultimate goal of the exercises, which will increase the level of awareness of learning, and contribute to the formation of the pedagogical experience of the future teacher-musician.

Empirical methods of vocal pedagogy, which are based on the subjective feelings of the vocal teacher, are devoid of scientific justification, it is not advisable to use them in work with future teachers of musical art, since the goal of vocal training is not only the development of their own performing skills, but also preparation for conscious, effective use of these methods in their own pedagogical practice. When choosing methods for the

⁴⁰ Гончаренко С. Український педагогічний словник. Київ : Либідь, 1997. 376 с. С.205.

⁴¹ Юссон Р. Певческий голос: Исследование основных физиологических и акустических явлений певческого голоса. Москва : Музыка, 1974. 262 с. С.179.

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student's singing development, it is necessary to take into account the general educational goal of the classes, methodical goals, individual singing abilities of the student, his vocal perspective, level of preparation, the state of formation of vocal and technical abilities and skills, age-specific features of the development of the vocal apparatus, the tasks of a specific lesson.

The form of conducting a voice production lesson is an individual lesson, which creates optimal conditions for the effective flow of the process of formation of vocal abilities and skills, ensuring the principle of an individual approach to education. Only this form of training can provide the necessary conditions for thoughtful, focused work of the student, the opportunity to listen to the sound of one's own voice, analyze the subtlest nuances of voice production, establish effective coordination of the process of sound production and voice management. According to V. Doronyuk: "The pedagogical value of the individual form of education lies in the fact that it ensures the vocal activity of each student and allows each of them to work in a mode that is possible for him on works written for his voice".⁴²

The experience of vocal pedagogy shows that it is necessary to start vocal work with the voice by forming a complex of vocal and technical abilities and skills that form the basis of vocal mastery. V. Antonyuk states: "A necessary feature of singing as an art form is a natural or specially acquired voice production and a developed vocal technique".⁴³

Working out the artistic side of performing a vocal piece is possible only on the condition that the vocal and technical means of embodying the image are formed, possessing the necessary skills and abilities of sound production and voice management. The entire system of vocal training is based on the acquisition of practical sound-making skills, which form the basis of further singing development.

A condition for the successful formation of the vocal and technical base of the future music teacher should be a high level of awareness of the phonation process, the development of vocal and auditory skills that provide the possibility of effective independent coordination of the voice formation process. The development of auditory skills of the vocalist, the formation of correct ideas about the quality sound of the singing voice, sufficient listening experience allows one to compare the nature of one's own voice

⁴² Доронюк В. Д., Слиโวцький М. Ю. Основи вокально-педагогічної творчості вчителя музики : навчальний посібник для викладачів і студентів вищих навчальних закладів і вчителів музики шкіл різного типу. Івано-Франківськ : Видавничо-дизайнерський відділ ЦІТ, 2007. 306 с. С.13.

⁴³ Антонюк В. Г. Вокальна педагогіка (сольний спів) : підручник. Вид. 3-тє., доповнене та перероблене. Київ : Видавець Бихун В. Ю., 2017. 218 с. С.5.

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with existing reference ideas and to carry out successful coordination of the sound creation process. A component of vocal hearing is the analysis of specific internal sensations that arise in the vocalist during singing. That is, the formation of passive vocal-auditory skills is not limited only to the perception of audio information, its analysis, but also includes focusing attention on the internal sensations of the vocalist: muscle movements, their tone, sensations of air pressure in the respiratory tract, vibration sensations arising as a result of resonance sound

Muscle sensitivity is the basis of vocal hearing, awareness of the position of the voice-forming organs during phonation, the degree of tension of the muscles that ensure their activity allows you to adjust their work, adjusting to the optimal mode of functioning. The movement of individual organs of voice production, which is subject to our conscious control, causes the appearance of kinesthetic sensations, which the student must record, analyze, remember, which will allow him to consciously control the work of his own vocal apparatus in the future. The close connection of vocal and auditory perceptions with the motility of the organs of voice formation forms the basis of the formation of the skills of conscious management of the work of the phonation organs.

According to the scientific justification of R. Yusson, the complex of internal sensations of the vocalist during phonation includes vibration, muscle, and baroreceptor sensations. The complex of these subjective sensations was combined by A. Sulerak into the vocal-body scheme of the vocalist, in which the scientist distinguishes nine zones of increased sensitivity that are subject to the conscious control of the performer, the analysis of which allows to get an idea of the nature of the work of the vocal apparatus. Such zones of increased sensitivity in singing are: palatine-dental, palatine-posterior, posterior-pharyngeal, laryngeal, bony-facial, intratracheal, thoracic, abdominal-diaphragmatic, lower abdominal.

Vocal hearing is not inherent to a person by nature and its formation requires persistent, purposeful exercises. Y. Yutsevich calls the vocalist's hearing "passive" vocal hearing, since the sphere of its influence is limited to the vocal activity of the singer himself.⁴⁴

During the vocal training of the future teacher, it is important to pay special attention to the development of auditory skills, which will allow to intensify the learning process and improve the quality of the student's independent exercises. The development of hearing in a teacher-musician is

⁴⁴ Юцевич Ю. Є. Теорія і методика розвитку співацького голосу: навч-метод. посібник для викладачів і студентів мистецьких навчальних закладів, учителів шкіл різного типу. Київ: Інститут змісту і методу навчання. 1998. 158 с.

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an important professional competence, and here it should also be about the development of active vocal-pedagogical hearing, which allows analyzing the quality of the work of the pupil's vocal apparatus in the absence of the possibility of direct visual control.

The student's lack of hearing skills prevents him from developing his own singing skills during independent lessons. In the practice of vocal pedagogy, students are allowed to practice independently only at that stage of singing development, when the student has developed the skills of independent self-regulation of the phonation process, which are based precisely on developed vocal and auditory skills. Otherwise, practicing on his own and not having accumulated auditory ideas about the reference sound of the singing voice, not being able to evaluate the nature of the work of the vocal apparatus by comparing the quality of the sound of the voice and internal sensations during phonation, the student may develop and quickly take root negative skills of sound production, the work of the vocal apparatus the device in an irrational mode can lead to the appearance of phonation disorders. Therefore, independent work on consolidating the skills of correct sound production and voice management is appropriate at the stage of classes when the student has a formed complex of vocal and auditory abilities and skills.

An important aspect of the vocal training of the future music teacher is the need to combine the acquisition of practical voice formation skills with the acquisition of theoretical knowledge that explains the nature of the sound of the human voice, the psychophysiological mechanisms of the process. Students of music-pedagogical specialties have the opportunity to combine practical training with understanding the theoretical base during the parallel study of the material of the academic discipline "Methodology of Voice Production" and practical application of knowledge in classes on "Voice Production", "Choir Class". V. Antonyuk notes: "The content of the information cycle on the development of the singing voice in higher educational institutions should include information about the anatomical and physiological structure of the vocal apparatus, prevention of its diseases, singer's breathing, types of sound and classification of voices according to registers and ranges, forming a theoretical base, which is superimposed with further knowledge of the basics of artistic singing and the technique of vocal and stage creativity».⁴⁵

Adherence to the principle of vocal pedagogy, which implies the need to combine practical exercises with the theoretical justification of this

⁴⁵ Антонюк В. Г. Постановка голосу : навчальний посібник для студентів вищих муз. навч. закладів. Київ : Українська ідея, 2000. 68 с. С.5.

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process, mastery of knowledge in the field of vocal pedagogy and related fields of science (pedagogy, psychology, anatomy, physiology, acoustics, phonopedics, phoniatics, hygiene) during professional training allows to achieve deep awareness of the voice formation process by students. Providing such an approach in education will allow to achieve scientific validity of the process of mastering singing skills, a deep awareness of the coordination of this process. In addition to understanding the scientific foundations of the phonation process, students should acquire knowledge about the history of the development of the national singing school, the formation of the national vocal technique, and study the biographies of prominent representatives of the country's vocal elite.

It is important to stimulate students to study a large number of vocal repertoire collections, to study a wide range of vocal works by domestic and foreign composers, intended for performers of different ages and different levels of singing skills. The teacher's familiarity with a wide vocal repertoire allows one to freely navigate the vocal didactic material, selecting works in accordance with the methodical purpose of the lesson, the goals of the lesson, and getting students interested in a variety of vocal works relevant to their performance level. The media space in which a modern student is brought up offers him a large amount of musical information, which is not always useful for the aesthetic, cultural, intellectual development of his personality. Sometimes the musical product offered for listening is characterized by low aesthetic and cultural value. V. Brylina notes: "The reasons for the low level of aesthetic culture of young singers are the negative effects of uncontrolled sources of vocal information, the lack of purposeful guidance in the formation of ideas about the aesthetically complete sound of the singing voice and the definition of clear criteria for the quality of singing".⁴⁶

The task of a music teacher is to teach children to navigate in the modern musical space, rejecting works that are not worth their attention and choosing for listening such a musical product that would contribute to their cultural growth, stimulate the development of the emotional sphere. To do this, a teacher-musician must freely navigate in various directions of musical art, be familiar with modern trends in their development, a wide song repertoire, which will allow students to be offered the best examples of musical art for listening. Regardless of the manner in which the student's voice is produced, it is important for a teacher-musician in a secondary

⁴⁶ Бриліна В. Л., Ставінська Л. М. Вокальна професійна підготовка вчителя музики : методичний посібник для викладачів та студентів вищих педагогічних і мистецьких закладів. Вінниця : Нова Книга, 2013. 96 с. С.5.

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school to master the performance techniques of various singing manners, to be familiar with the method of producing the voice in both academic, pop and folk manners. Accordingly, during the vocal training of students of music and pedagogical specialties, it is necessary to include works of various vocal genres in their repertoire, which will help the future teacher master singing skills in various techniques, understanding the specifics of the vocal apparatus in such performance modes.

So, for example, along with the academic repertoire, pop works, performances of folk songs a cappella should be submitted for review. The student does not necessarily have to have the skills of singing in different performing manners, but he should be ready to use methodical approaches according to the different requests of children, be familiar with various genres of vocal music. The vocal class should be equipped with the necessary technical devices for teaching students to sing in various performing manners, forming readiness to work with musical equipment. When dealing with a performer who performs works in a folk manner, the performance of pop works will be close and understandable to him, since the mechanisms of voice formation used in both cases are close and not mutually exclusive. Difficulties arise when a folk singer is asked to sing in an academic manner, since there are many differences in the physiological mechanism of sound production in one and another manner, in particular, the mechanism of resonance, the register structure of the voice, the specificity of smoothing transitional notes between different singing registers. The mastery of singing skills in various performing manners is relevant for students of music and pedagogical specialties, while for students of art universities that train vocalists-performers, the formation of such skills is not necessary. The pedagogical orientation of the vocal training of the future music teacher involves the training of a specialist ready to work with students of different ages, take into account their individual vocal abilities, and satisfy the modern cultural demands of children.

Working out the technical side of vocal performance in future teachers-musicians involves the formation of the vocal-technical performance base of students, which consists in the development of vocal-motor stereotypes of the activity of the vocal apparatus, which are consolidated during repeated conscious repetition of a complex of vocal actions, bringing their performance to automatism. When choosing methods of work in a class on voice production, the teacher should give preference to those methods that contribute to the formation of deep awareness of phonation processes, the development of skills of independent coordination of the voice formation process. Such awareness can be achieved based on

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the formation of a thorough knowledge base in the field of vocal pedagogy, the ability to coordinate the work of the vocal apparatus based on the analysis of internal sensations during phonation. The teacher's explanation of the expediency of each specific technique and method, the methodical purpose of their application, the student's in-depth analysis of the mechanisms of voice formation, the quality of the work of individual organs of the vocal cord system will allow him to use his own performance experience in future pedagogical work. Methods of pedagogical vocal influence, which are based on the development of awareness of the performance of the elements of the most subtle vocal actions, are methods of influence on singing breathing, methods of influence on the work of articulating organs of the vocal apparatus, phonetic method of vocal pedagogy, methods of influence on the excursion of the larynx.

At the initial stage of classes with students during the formation of their elementary voice formation skills, the work is aimed at developing the correct singing breath, accurate and relaxed sound emission, singing posture, skills for the active inclusion of the whole body in the voice formation process. This stage of classes requires an explanation of the theoretical foundations of the phonation process, the introduction of professional vocal terminology, demonstration of a variety of clarity, illustration of musical material by the teacher in his own voice. The lesson on voice production must include consideration of the scientific foundations of the process of voice formation in singing, which will allow to reinforce the practice of exercises with a theoretical justification of phonation processes. At the same time, along with the implementation of specific professional terminology, the teacher needs to use a large number of figurative expressions that will help the student, based on the analysis of subjective inner feelings during singing, understand their nature, coordinate the process of voice formation with their help.

The beginning of classes on voice production requires the formation of the correct singing posture of the vocalist, such a body position that will contribute to the activation of the tone of the muscles of the voice-forming system, a full-fledged breathing process, and the formation of a sense of support for the singing sound. The pose of the vocalist should be natural and relaxed, which will allow for free, plastic movements. The position of the body reflects on the correctness of sound management, affects the aesthetic impression of the vocalist's appearance. The student must get used to the active inclusion of the whole body in the process of voice formation, avoid instilling the habit of performing unnecessary, inappropriate movements that do not correspond to the artistic intention of the work, which makes a negative impression on the viewer. The activity of

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the muscles of the body has a mobilizing effect on the functioning of the nervous system, which contributes to the rapid and effective formation of new vocal-motor stereotypes.

The degree of mouth opening during singing affects the quality of the singing sound, its acoustic characteristics, the level of impedance, and the clarity of vocal pronunciation. The lower jaw in singing should be lowered more actively than during speech. The degree of opening the mouth cannot be the same for all performers, but is determined individually, according to the physiological features of the structure of the vocal apparatus, therefore the requirement to open the mouth as wide as possible is not appropriate. The main criterion in determining the degree of mouth opening is the quality of the singing sound, the naturalness and non-tension of articulation. In order to influence the activity of lowering the jaw, to find its optimal position in singing, a complex of vocal and technical exercises can be used, the task of which is to activate the muscles of the face, groups of muscles responsible for the movement of the lower jaw, their relaxation, or activation of work. A gently lowered jaw, consistency of facial expression and character of the performed work, naturalness, relaxed facial expressions make a positive impression on the viewer, complement the artist's artistic image. The natural consistency of the singer's gesture, facial expressions, and posture help to convey the hero's feelings, enhance the expressiveness of the singing, and allow the performer to be more convincing on stage. The posture of the vocalist, his facial expressions, in addition to the aesthetic effect, directly affects the quality of the voice apparatus. Stiffness, tension, or, on the contrary, lethargy of any part of the vocal apparatus has a direct negative effect on the character of the sound. V. Antoniuk notes: "Since the singer's voice is the result of physiological processes, the muscles of the body must be free of tension in order to become more receptive to brain impulses".⁴⁷

The human vocal apparatus has a complex structure, most of the organs of voice production are not subject to visual control. We can directly observe and influence the nature of their work only by a small number of vocal organs. Thus, most of the articulating organs of the vocal apparatus are subject to visual control, which determines the effectiveness of the use of methodological techniques aimed at coordinating this particular part of the vocal apparatus. It is possible to apply these methods already at the initial stages of classes with students, since the group of active organs of articulation (lips, tongue, soft palate, lower jaw) is well amenable to

⁴⁷ Антонюк В. Г. Вокальна педагогіка (сольний спів) : підручник. Вид. 3-тє., доповнене та перероблене. Київ : Видавець Бихун В. Ю., 2017. 218 с. С.16.

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conscious coordination. Targeted influence on the activity of the listed organs of voice formation can be carried out using visual control, using the phonetic method of vocal pedagogy, activating the work of facial muscles. The main criterion for the quality of the formation of vocal and articulation skills is the beauty of the singing sound, the naturalness, the freedom of the vocal organs.

The phonetic method is an effective method of vocal pedagogy, the use of which allows you to influence most of the elements of vocal technique, exert a targeted influence on the work of articulating organs, the tone of closing the vocal folds, the position of the larynx in singing, change the timbral coloring of the singing sound, and the mechanisms of resonance. The application of this method consists in purposeful use during singing, performing vocalizations of individual sounds and their combinations, in accordance with certain methodical tasks. Taking into account the specifics of the pronunciation of each sound, the position of the articulating organs, the pressure level of the exhaled air, which is formed in the subclavian cavity of the larynx subconsciously, the value of the impedance can be directly influenced by the individual elements of the vocal technique, the acoustic characteristics of the sound of the voice. The use of the phonetic method in a voice production lesson requires the teacher to have a clear understanding of the mechanism of formation of each speech sound, the specifics of its application to achieve a certain methodical goal, and correction of voice production deficiencies.

Thus, the difficulty of pronouncing individual vowel sounds, the amount of impedance during their formation, the need to create a large subfold air pressure determines the expediency of using vowel sounds at the initial stages of classes, the pronunciation of which does not require such great effort and special adaptation of the vocal apparatus to perform them at different segments of the range. When working on the formation of vocal and technical skills during singing, it is advisable to add the performance of specific consonants to vowel sounds, which contributes to clearer pronunciation, brightness, closeness of sound. When resorting to the use of the phonetic method of vocal pedagogy, it is necessary to take into account the peculiarities of the singing development of each student individually, to consider whether vowel singing will be useful in each specific case of work. So, it should not be used when working with students who, during singing, are prone to stiffness of the vocal organs, the performance of vowel sounds, the formation of which requires the formation of a high level of subfoldal pressure, a certain lifting of the larynx. Conversely, such sounds will be useful for those vocalists with whom it is necessary to conduct work aimed at bringing the sound closer, forming a clear, bright sound. Effective

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application of the phonetic method of vocal pedagogy can only be on the condition of understanding the mechanism of the vocal apparatus during the performance of each specific sound or their combination.

An important aspect of the vocal training of a music teacher is the development of clear articulation and expressive vocal diction. The clarity of the pronunciation of sounds affects the generation of precise nerve impulses from the nervous system, which are responsible for the correct setting of the glottis system, the formation of the necessary subfold air pressure, which corresponds to the pronunciation of this particular sound. Insufficiently clear pronunciation during singing leads to the formation of uncertain air pressure acting on the closed glottis, the closing tone decreases, the sound of insufficient volume is formed, and the phonation process is complicated. Clarity of vocal speech, correct phrasing is an integral element of vocal technique, diction flaws immediately attract attention, the listener gets a negative impression of the performance of a vocal piece.

The specifics of the professional activity of a music teacher at school necessitates the need to pay significant attention to the problem of hygiene and protection of the singing voice. Great nervous and physical stress, the need to constantly change the modes of operation of the vocal apparatus in speech and singing, the need to work outside of school hours put a significant load on the vocal apparatus of a music teacher. Mastering the skills of rational use of the voice should already take place during the professional training of students in a higher educational institution. Thus, the future teacher-musician should acquire knowledge in the field of medicine that will help prevent diseases of the vocal apparatus, be familiar with hygiene measures of the vocal apparatus, rules of rational organization of work and rest. The student must study the physiological capabilities of his voice, the rules of its professional use in speech and singing, know the reasons that can lead to diseases of the vocal apparatus, phonation disorders, and the possibility of their prevention. The presence of a healthy vocal apparatus, capable of withstanding heavy and long-lasting loads, is one of the factors of a teacher's professional fitness. The appearance of professional voice diseases can become an obstacle to continuing pedagogical work. The peculiarity of working with the singing voices of students of music-pedagogical faculties is also the fact that elementary students sometimes have residual phenomena of mutational changes, the process of voice formation continues, and the stage of transition from youthful to adult sound is completed.

This stage of the development of the vocal apparatus can be characterized by difficulties in coordinating the work of the voice-forming

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organs, their stiffness or passivity, limitation of the singing range, deficiencies in the interaction of the generator, resonator, and energy systems of the vocal apparatus, which constitutes additional difficulties and requires the careful attention of the teacher, the establishment of such a work regime that would prevented overloading of students.

In order to preserve the teacher's voice, it is necessary to observe general and specific norms for the protection of the vocal apparatus. The general norms include preserving the general health of the teacher, leading a healthy lifestyle, observing the work and rest regime. Specific norms include the correctness of the voice production, the rational use of the singing voice, the establishment of the optimal mode of functioning of the vocal apparatus, which allows demonstrating the richness of the acoustic characteristics of the sound with the least energy expenditure of the body.

The problem of forming motivation for classes, understanding theoretical and practical aspects of vocal skill requires considerable attention during the professional vocal training of future music teachers. Scientists in the field of music pedagogy in higher education consider the target, motivational and stimulating component to be an important element of singing development, which involves the formation of the student's awareness of the need to prepare his vocal apparatus for professional use, since it is the main tool of his pedagogical activity. L. Huseynova singles out two aspects of the development of the motivational and volitional sphere of the future music teacher: "the formation of students' conscious, active attitude to their musical and performing training and effective pedagogical guidance of this process."

The focus of teacher education on personal growth, devoting a significant number of hours to independent work of students, the need for the formation of cognitive activity determines the need for a purposeful concentration of efforts on the development of a sustained interest in revealing one's own vocal potential, improving technical performance skills, and expanding the arsenal of expressive artistic means. The formation of students' motivation for voice production classes requires the purposeful influence of the teacher, clarification of the prospects for the development of such an important tool of the teacher's professional activity as his singing voice, and the creation of favorable learning conditions. The main condition for the formation of any motive is awareness of the purpose of the activity, so a student of a music and pedagogical specialty must clearly understand that the level of development of his vocal abilities, the ability to withstand prolonged vocal loads is a condition for the success of his professional activity. The formation of clear attitudes, awareness of the prospects of educational activities, clarity of goals will allow to build a clear strategy of

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actions, will contribute to the activation of efforts aimed at mastering the vocal and performance base.

It is possible to form a positive attitude to a certain type of educational activity, to ensure that the individual is focused on achieving good results in education, provided that the desire for self-development, self-improvement is introduced into the circle of deep needs of students. The formation of motives, interests, aspirations for classes contributes to increasing the effectiveness of the process of vocal training of the future teacher.

An important condition for the success of the professional singing development of the future music teacher is the formation of the student's internal motivation for learning, love for music, vocal art, persistent interest in the subject of study, and the desire to multiply the artistic achievements of the Motherland. Under the condition of activation of internal motivation, the student is interested in the course of voice production classes, educational, vocal-didactic material, rehearsal process, public performances at a concert, vocal performance competition, academic concert, and receives moral and aesthetic satisfaction from active artistic activity. Provided that the internal motivations for learning are formed, the student is interested in various facts from the world of vocal art, independently processes additional material on voice production techniques, the history of vocal pedagogy, studies the biographies of outstanding representatives of vocal art, familiarizes himself with video and audio material.

The formation of motivational and goal attitudes is the driving force of the educational process, an important condition for high success in mastering professional knowledge and skills. A significant incentive for the student's internal and external activity in learning is the presence of contradictions that stimulate him to make greater efforts to achieve the desired goal. Thus, the awareness of the imperfection of the level of one's own performing skill and the clear formation of the reference ideas to which the student aspires, stimulates him to work harder, to independently search for ways and means of improving the level of technical and artistic-performing skills in singing.

Such a contradiction is a significant incentive in education for a future music teacher, which ensures the improvement of one of the important professional competencies, namely: the vocal aspect of the future teacher's professional training. The stimulus for the development of students' internal motivation is the cultivation of the need for creativity, the desire to achieve something new in art, to set creative tasks and to achieve their realization.

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When a teacher works on the development of motivation for classes in a vocal group or choir, an essential motive for a student is the awareness of belonging to a creative community, the unification of its members with common goals, the desire to join the realization of a single goal aimed at satisfying aesthetic, moral, and spiritual needs. Belonging to a creative collective of musicians allows you to satisfy the communicative needs of an individual, not only at the level of information transmission, but also in the field of broadcasting emotions, experiencing an emotional union with other musicians. The common goals of educational and creative activities, the feeling of responsibility towards the members of the collective and its leader is a significant incentive for full inclusion in the learning process, preparation for concert and competitive performances. Striving to achieve success in performing activities as a chorister, member of a vocal ensemble, to experience a feeling of joy and pride for one's creative team stimulates the student to persistently improve their own performance level in individual voice production classes, work independently, and carefully study the educational material.

The desire to perform the duties of a member of the collective as best as possible, the awareness of the importance of putting one's own efforts into the successful functioning of the creative community directs and organizes the student's work, activates his volitional sphere. Having nurtured in the student the ability to empathize with the team's successes, the desire to improve the level of performance skills of the choir or vocal ensemble contributes to its maximum inclusion in the work, stimulates cognitive and creative activity, increases the independence of the search for ways of self-improvement.

Stimulating the activity of students in voice production classes is facilitated by their involvement in concert performances, participation in vocal performance competitions, and music festivals. Creating an atmosphere of competition, interests students, stimulates the desire to demonstrate the highest result, to maximize creative potential. By comparing his own performance level with other participants in the music competition, the student can see prospects for his own development, form new goals and outline ways to achieve them, means of overcoming internal and external obstacles.

An important aspect of the development of students' motivation for classes in the voice production class is the problem of selecting the vocal and pedagogical repertoire. The teacher faces an important task of combining the methodological expediency of the performance of the work, the correspondence of the musical material to the level of the student's current vocal development, his technical performance capabilities, as well

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as the student's preferences. The correct selection of the repertoire contributes to both the planned and natural development of the vocalist's technical and performance capabilities, as well as the enrichment of his cultural, spiritual, emotional sphere, and the formation of a subtle aesthetic taste. During the performance of a work that the student likes, he receives emotional satisfaction, feels elated, his mood improves, and the activity of his executive apparatus increases. The richness and diversity of the vocal-pedagogical repertoire offered to the student during the class, the performance of classical works, works of modern composers, arrangements of Ukrainian folk songs expands the performing experience of the future music teacher, activates his creative activity, interest in vocal art, stimulates him to independent search work in order to obtain more complete information about the authors of the literary and musical text, famous performers, historical era, sources of inspiration that will encourage the authors to create.

An important condition for including a work in a student's repertoire should be its educational potential, the ability to promote the development of national self-awareness, patriotic feelings, and a sense of pride in the cultural and artistic heritage of the authors of the literary text and music. Attentive attitude towards each student, presence of developed psychological and pedagogical competences of the vocal teacher, which allows to ensure an individual approach to the student taking into account his psychological features, temperament, character qualities, type of motivation, contributes to the formation of a positive attitude to classes in the future teacher, establishment of a positive emotional atmosphere in the vocal class. Showing respect for the creative personality of each vocalist, providing a differential approach to education, and the freedom of creative self-expression of a musician allows students to develop stable motivation for classes. Openness, benevolence, the teacher's understanding of the basic laws of the process of pedagogical communication create comfortable conditions for effective interaction.

Therefore, during the vocal training of the future music teacher, it is necessary to take into account the multi-functionality of the professional activity of the teacher, the need to combine teaching and performing activities in the future, the need to develop a deep awareness of the mechanisms of voice formation, the development of passive vocal hearing and active vocal-pedagogical listening skills, which contributes to the establishment of effective coordination own process of voice formation, as well as acquiring skills in managing the process of singing development of students of different ages. An important aspect of the professional vocal training of the future teacher-musician should be the observance of general

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and specific rules for the protection of the singing voice, assimilation of the norms of rational use of one's own vocal apparatus. Taking into account the need for the well-established interaction of all components of the vocal training of the future music teacher is aimed at training a highly qualified specialist ready to overcome professional challenges, creatively and creatively approach the solution of a variety of complex pedagogical tasks.

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**GRAPHIC ART OF THE CITY OF KAMIANETS-PODILSKYI
IN THE 20th CENTURY
МИСТЕЦТВО ГРАФІКИ МІСТА КАМ'ЯНЦЯ-
ПОДІЛЬСЬКОГО У ХХ СТОЛІТТІ**

In the history of national culture, Ukrainian graphics of the 20th century. is an original and vivid phenomenon, the development of which is determined by the specificity of the art of leading art centers and regional centers. Unique graphic works created by Kamianets graphic artists during the 20th century rightfully belong to the best examples of Ukrainian art. Made at a high artistic level, in the best traditions of the graphic language, they represent a valuable cultural and artistic product. The creative achievements of Kamianets graphic artists today cannot be doubted, and their contribution to the overall development of the artistic culture of Ukraine becomes more and more obvious every year.

Vivid representatives of the graphic school of Kamianets-Podilskyi, without whom it is impossible to imagine a complete picture of the art of domestic graphics, are Volodymyr Mykolayovych (Karl-Richard) Hagenmeister (1887-1938), Volodymyr Yukhymovych Sichynskyi (1894-1962), Serhiy Vasyliovych Kukuza (1906 -1979), Dmytro Ivanovich Brik (1921-1992), Zbigniew Kazimirovich Gaikh (1923-2016), Boris Mykhailovych Negoda (1944-2020), Oleksandr Mykhailovych Myronyuk (1955-1992), Anatoly Stepanovich Luchko (1941-2015) and Arkady Mykhailovych Danyiuk (born 1936).

The formation of graphics on the territory of Kamianets-Podilskyi took place gradually. At various stages of its development, it accurately reflected the main ideas of the time, expanded its thematic