

WYKORZYSTANIE SPRZĘTU WOKALNEGO W KLASIE KURSU W PRZYGOTOWYWANIU PROFESJONALNYM

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Adnotacja. Artykuł poświęcony jest charakterystyce różnych technik wokalnych w nowoczesnym dyskursie zawodowego przyszłych śpiewaków Pop - wykonawców, a także możliwość korzystania z niektórych technik klasa wokalną muzykę pop. Zastosowano następujące metody: analizę literatury metodycznej i pedagogicznej do zbadania różnic technik wokalnych i analizy całego systemu strukturalnego do badania treści i struktury technik wokalnych. Zastosowano również ogólne metody naukowe: analizę, syntezę, indukcję i dedukcję. Artykuł określa zawartość metodyczną współczesnych technik wokalnych, a także możliwość ich wykorzystania w klasie popowego śpiewu. W badaniu określono mechanizmów metodyczne zastosowanie pewnych technik wokalnych w szkoleniu przyszłych wokalistów popowych i korzystania z niektórych nowoczesnych technik w klasie wokalne muzyki pop.

Słowa kluczowe: technika wokalna, różnorodność wokalna, mieszany, belting, twang, bending, zjeżdżalnia, vibrato, trzepotanie, subton.

USE OF VOCAL TECHNIQUES IN VOCAL CLASS IN THE PROCESS OF PROFESSIONAL TRAINING

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Abstract. The article is devoted to the characterization of various modern vocal techniques in the discourse of the professional training of future pop artists - vocalists, as well as the possibilities of using such vocal techniques in individual classes in the class of pop singing. The following methods were used: the analysis of methodological and pedagogical literature in order to study the differences of vocal techniques, as well as system-structural analysis in order to study the content and structure of vocal techniques. Also were used general scientific methods: analysis, synthesis, induction and deduction. The article defines the methodological content of modern vocal techniques, as well as the possibility of their use in the class of pop singing. As a result of the study, the methodical mechanisms of the use of separate vocal techniques in the process of professional preparation of future pop singers - vocalists are specified, as well as the use of the use of some modern vocal techniques in individual classes in the class of pop singing.

Key words: voice formations, pop vocal, mixt, belting, twang, bending, slide, vibrato, flatter, subtone.

ВИКОРИСТАННЯ ВОКАЛЬНИХ ТЕХНІК У КЛАСІ СПІВУ У ПРОЦЕСІ ПРОФЕСІЙНОЇ ПІДГОТОВКИ

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Анотація. Стаття присвячена характеристиці різних сучасних вокальних технік у дискусії професійної підготовки майбутніх естрадних вокалістів - виконавців, а також можливості використання окремих вокальних прийомів класі естрадного співу. Використано такі методи: аналіз методологічної та педагогічної літератури для вивчення відмінностей вокальних технік, а також системно-структурний аналіз для вивчення змісту та структури вокальних прийомів. Також були використані загальнонаукові методи: аналіз, синтез, індукція та дедукція. У статті визначено методологічний зміст сучасних вокальних технік, а також можливість їх використання в класі естрадного співу. В результаті дослідження визначено методичні механізми використання окремих вокальних прийомів у процесі професійної підготовки майбутніх естрадних співаків, а також використання деяких сучасних вокальних технік в у класі естрадного співу.

Ключові слова: вокальні техніки, естрадний вокал, мікст, белтінг, тванг, бендінг, слайд, вібрато, флаттер, субтон.

Introduction. Ukrainian higher art education needs to be substantially upgraded, as the educational services market has undergone significant changes in recent years through the processes of globalization and European integration of society, as well as socio-political realities in our country. The urgency of the transition of artistic and pedagogical education to a qualitatively new level is associated with a significant transformation of the functions of the professional activities of teachers of musical art, and hence the need for the formation of new professional competences of the teacher of musical art and the actor-vocalist. This accordingly requires qualitative changes in the professional training of future artists – vocalists.

The study of the problem of modernizing the professional training of specialists in higher education is given due attention in pedagogical theory, in particular, in its aspects: the philosophy of modern higher education (V. Andrushchenko, I. Zyazyun, V. Kremen and others); problems of continuing professional education (S. Goncharenko, A. Ligotsky, N. Nichkalo, S. Sisoyev and others); theoretical and methodical principles of professional training of future specialists in higher education (A. Aleksyuk, V. Bondar, S. Arkhangelsky, M. Yevtukh and others); pedagogical bases of organization of educational process in higher educational institutions (V. Bezpalko, V. Sagard, I. Tikhonov and others); peculiarities of personality development of future specialists in the process of professional training (V. Grinev, V. Rybalka, V. Semichenko. The theoretical foundations of vocal teaching techniques are laid down in the writings of V. Mordvinov, P. Golubev, D. Aspelund, S. Yudin, L. Dmitriyev, A. Danovich, D. Yevtushenko, P. Organov, A. Mykisha; issues of vocal training of future teachers-musicians are revealed by L. Vasilenko, A. Menabeni, G. Stasko, Y. Yutsevich, O. Pryadko, O. Matveeva and others. Researchers such as N. Drozhzhina, O. Clip, M. Mozgoviy, V. Tormakhova, I. Shvets and others have dedicated their works to the general theoretical and methodological problems in the field of the preparation of pop singers. The practical content of mastering of vocal techniques is described in the works by: J. Kenne, M. Marchesi S. Nelson, H. Nosworthy P. Rodenburg, S. Riggs, C. Sadolin, J. Schmidt and others. However, the aspect of the use of modern vocal techniques in the class of pop vocal in the process of training future pop artists - vocalists is not exhaustively covered in the research scientific sources. Therefore, the purpose of the article is to specify the possibilities of using various modern vocal techniques on individual classes of variety singing in the process of professional training of future vocalists in the process of training.

Main part.

Objectives of the research: distinguishing between different vocal techniques; differentiation of the content of specific vocal techniques; specification of the methodical content of their use in the process of training future pop singers; clarification of the possibilities of using different vocal techniques in the class of pop vocal. Results of research of various vocal techniques and possibilities of their use in the process of professional training of future pop singers have been discussed at scientific and practical conferences of different levels.

Despite the fact that there are no direct contradictions between the variety and other types of vocal performances in the field of the technique, the synthetism of the variety of vocal arts and performing arts contains certain specific features related to sound production, vocal techniques and stylistic features derived from synthetic interconnection various vocal schools. Therefore, is advisable in the class of pop vocal, to integrate the achievements of the classical vocal school, such as the general principles of vocal breathing, phrasing, vocal phonation, architectonic vocal works with modern vocal techniques. The peculiarity of pop vocal art is obviously not so much the difference in the method of sonic production of performers as stylistic features: the simplicity of the musical language, the melodious melody, the harmonious and rhythmic basis easy to perceive, which are interrelated with the peculiarities of the stage presentation of the artistic content of the work in the form of a complex stage performance. It is the creation of the availability and simplicity of the musical language that is the key to recognizing and memorizing the pop art and increasing its popularity in broad circles of listeners. In addition, among the special elements of the professional training of future performers, there are vocal techniques and techniques of sound production, the expansion of which, provided the high level of training of performers and expedient selection and use can have a positive effect on the quality of the presentation of the artistic content of the variety song from the scene. The significance of such techniques for students is difficult to overestimate because they, while listening to a variety of contemporary pop music, can analyze the use of such techniques by well-known performers, but misunderstanding their nature and copying without proper training can cause a lot of damage to their voice, while not achieving the necessary sound.

In the process of training future specialists, vocal training of future teachers of musical art is of great importance. The greatest difficulties faced by students when casting a voice are expected to cause interregional transitions and the highest for each personal notebook range, especially considering that in the classical academic setting of the voice for performing high sounds, there is actually only one natural vocal reception – the falsetto. Unlike the classical voice statement in the academic vocal class, pop vocal allows you to use some specific vocal-technical techniques and means, in particular, for taking high sounds.

The first of them is the mixt (from the English «mixed»), which can be used in the class of pop vocal in three main types: classical mixt, «modern» mixt (by S. Riggs) and belting. It should be noted that the mixt is not inherent in the natural way of functioning of the vocal apparatus technique, which conventionally compiles the chest and the main register component and substantially changes the self-alignment mechanism, used primarily in the climax. The basics of the so-called «classical mixt» are developed in the classical school for male vocals related to the complexity of the transition of an elaborate resonator - that is, on the falsetto.

Therefore, mixt must be started not on the threshold sound, which is higher than that without falsetto when classical voice is not possible, but much earlier, on lower sounds. Accordingly, the alignment mechanism changes earlier than the interregional threshold. Sometimes it is advisable to move to the mix within an octave to the interregional threshold. Similar to some other techniques of sound production, the mixt creates a relatively stable volume of the performer's voice, and the higher the note taken with the use of this technique - the greater the «voice», since in the sound structure the frequency range of the pair harmonics that fall into the gap increases maximum sensitivity of the ear and create an illusion of voice, although this is usually only a push of air, which is formed during the transition to mix and actually to «power» in the voice is not relevant. That is why the beginners in mastering this technique of sound formation tend to switch to the cry, which is a mistake, since when screaming air through the voice device goes too much, and when mixing - at the required level. Moreover, if the conditional comparison of the volume in the performance of the opera arias with the transition to falsetto and rock ballads using mix in the second case, the volume of the voice will be lower. A classic mixt about women's vocals in the modern classical voice statement is called «medium», that is, «medium», which involves the use of mix in the middle part of the range, but does not exclude the classic falsetta, the transition to which occurs only in some cases.

The development of the second type of mix – «modern» technique - is due to the American teacher S. Riggs, who created a fundamentally new mechanism for singing Speech Level Singing («Singing in a Linguistic Position»), in which the author himself called the mystique in a «related» voice. Such sound reproduction appears on the medium-high range of the range. In the opinion of S. Riggs, due to the maximum development of the «natural voice», it is necessary to smooth the interregional transitions and to refuse to change the position of the larynx (the so-called «linguistic position», which causes a rather critical critique in the sense of physiological changes in the position of the larynx during singing different sounds in the highest) , a large air pressure in front of the vocal bonds, that is, with a smooth decrease in the amount of air, provided that the coordination is carried out, the mechanism of phonation in the modal register becomes smoothly into the mechanism of the «falsetto» register. Since the representatives of this vocal school did not pay sufficient attention to the studies of actual phonation, the formulation of certain postulates is extremely imperfect, especially the question of «linguistic position», in which the «stable» position of the larynx is actually conditioned by the partial transfer of muscular effort required to align to other, larger muscles of the body loops of the singer. However, along with the vocal coordination proposed by S. Riggs, the «mixing mechanism» of this school really deserves attention, especially considering that such sound formation allows to operate, in particular, with a small volume of singing. His bright representative was Michael Jackson. The third kind is belting (from English to belt out), with the use of which, conventionally speaking, the inter-register threshold is not avoided, but is pushed even higher, but the sounds taken by belting cannot continue higher, for example, for example , mixed, which gradually pass into the main register. Belting is a technique that can be used exclusively for a certain range of range, which its developers call «pushing» (pushing) the «chest» register into the «main» part, but rather belting is based on the mechanism of limitation of cry. First of all, belting is a reception for female vocals, in men it is used very rarely and exclusively by owners of almost supernatural voice data

(for example, Adam Lambert). In fact, it is a strong, dense and loud sound that is formed by a thick mass of vocal cords (unlike other types of mix, where the ligaments in the upper case are thin) with close closure. The scream differs above all by the accuracy of the coordination and, accordingly, the accuracy of the reproduced sound, as well as the reactive use of vocal cords (the cry can cause a clamp and damage the voice) and, accordingly, under the mechanism of education, the cry is uncontrollable and possible only on a very strong stream air, while belting is possible only by limiting the flow of air.

Another vocal technique, which, due to its peculiarities, is not used in classical voice formulation, is the twang (from the English word «twang»), a special sound that is formed at the same time as the closure of the soft palate and the «collar» of the larynx. From the well-known phenomenon of impedance by R. Jusson, which essentially resembles a twang, differs in the place of localization: the impedance concerns, first of all, the oral cavity, and the tangen is a larynx, that is, much lower. If you do not take twang as a special kind of pronunciation that is peculiar to some nationalities, the «vocal» twang can be of two main varieties: «pure» (oral) and nasal, and begin to learn this technique better than the second kind, since the pure The twang of an unprepared singer can trigger a natural mechanism with closure and genuine and non-true vocal cords that causes phonotrauma. The study of nasal tangle is advisable to begin with classical vocalization to the sounds of «n» provided that there is no forcing and no creation of too high pressure in the mouth, since the closed mouth itself stimulates the closure of the «collar» of the larynx.

A special vocal-technical technique is the yodel (from the word «Jodel» - onomatopoeia), consisting of sharp short-term register transitions at the end or during a single tone sound. There is a single jodel (one-time register shift within one duration) and a plural jodel (a series of register transitions), which is a typical reception of the so-called «Tyrolean singing». In modern music, jodel is used to emphasize the value of a particular fragment, emotional mobility, and so on. A striking example may be D. O'Riordan as a soloist of The Cranberries.

Another vocal technique, typical for intonation in pop and jazz, used in the class of pop vocal, is bending - a sound-elevating tension, an «bend» to a note, followed by fixing on the desired note. Vocal bending (sometimes referred to as "runs") is similar to an instrument that is performed on an electric guitar and usually has an improvisational nature and is limited to halftone around the note. Bending usually begins or ends with a phrase or a word. In the process of studying, it is necessary to pay attention to fixing the sound, which is preceded by a band and its functionality within a particular work, if such a fixation is not a melody mixed with the melismatics of execution, and the whole structure of the song is violated. In general, it will be much more expedient to have a few pads in the required places than a lot of padding where it is not needed. It is better for beginners to begin to work out this vocal - technical reception from the band to the tone from below to the required note, then - three half - tone steps from below to the note, at first - at a slow pace.

Another similar technique is the slide (from the English «slide» - slip), which in a classical voice statement is called «glisando», consisting of a smooth ascending or descending transition from one note to another through the reproduction of all possible vocal reproductions of sounds between them.

Another vocal - technical technique is subtone - singing with a breath, a reception based on the technique of splitting, when the respiratory flow as if split into two: the

first leads to fluctuations of vocal cords, the second remains noise exhalation of air. First of all, it must be taken into account that this method requires additional energy costs, since a significant part of the air in the fluctuations of vocal communication does not take part and just with noise exhale, which leads to the drying of the mucous membranes of the vocal apparatus.

It is used to soften the sound of a voice, giving it another emotional color of tenderness and sensitivity. Used by such performers as M. Carey, M. Farmer and many others. In the class of pop vocal, this technique will be useful first of all to enrich the artistic and emotional content of works performed by students, as well as to train the control of air consumption for vocalization.

The overtones vocal technique, based on the so - called two - voice soloists, is based on the splitting of sound into the main tone and the pretension (subton), which actually allows you to sing two sounds at the same time. Reception comes from the ritual singers of the peoples of the Altai region (Altai, Buryats, Tuvints, etc.) [2]. Especially useful overtones for performers to train interregistered transitions, if such a transition no longer causes significant difficulties

An interesting vocal technique is «vocal fry» (a creak, «roasted voice») - a relatively new, compared with other receptions. It is also often referred to as «strowbass" (from «Straw») and «edge sound». This technique is to attack (start) a sound based on creak. The basis for the administration is a special type of stroke, the cartilaginous cartilage is interconnected, preventing the passage of air through the combined vocal cords, which during the dilution form a sound, known as «laryngeal closure». A continuous series of frequent closing of the soft air stream and there is a vocal fry, which can be very similar to the sound of the door stinging or chattering the duck (if not simulate it simply by the word «hell», but by the sound), for that voice, which «wakes up» early in the morning. In some children and adolescents, even in a conversation, there is such an involuntary «grunts». This kind of sound is created because of the special soft state of the vocal cord, and not because of the closed throat and it is important to understand beginners. As an experiment, you can try to draw air into yourself, saying the loud «A» and such a creak will arise itself. On exhalation, not everyone comes out immediately, but it's just a matter of training, in any case, the feeling of freedom should remain the same as on the inspiration. Vocalists usually use such «scribbling» at the beginning of the phrase or words, and vocalists of the difficult year, on the contrary, end up, creating the effect of a tired voice. In the class of pop vocal, this technique is used not only as a decoration, but also as an exercise during vocal training (especially popular among Western vocal teachers and vocalists themselves). The brightest representatives using this technique are Adele, E. Iglesias and B. Spears.

Another vocal technique is a drive (expressive vocal-technical technique) based on the addition of distinct musical sounds of various noise, for example, when a falsett drive is added to the falset sound, such as a scream or a scream , «Tunderstruck» performed by B. Johnson («AC / DC»), and if subtone sound is accompanied by a hoarse whisper - a subton drive, for example, the initial phrases «Poison» by Alice Cooper.

The widespread vocal technique is the vibrate-intonational fluctuation of sound with a certain pulsation, which is caused by periodic motion of the diaphragm and oscillation of the connecting pressure, which often accompanies the long final notes of the phrase in the vowel sounds. Individual voices have a beautiful uniform natural vibrate, but most often, in the presence of all other criteria of professional sound, vibrato

is absent or sounds uneven or too small. In the latter case, the vibrate is a throat and represents a motionless fader that is not supported by the diaphragm, which only complicates sound production. To make vibrate, you must transfer the main load on the diaphragm. It will act as a speed governor and amplitude, and accordingly, the diaphragm movements will implement successive alternating stresses and relaxations, which slightly change the height, volume and timbre of the main sound. At the beginning, the speed of the alternation may be insignificant, the main thing is to achieve an equal technical vibrational motion. All indicators are vibrant, in particular speed is individual. Accept vibrate is inherent in another function - the articulation of small durations in vocal ornaments - coloratura and melismah. If during the vibrational motion of the diaphragm a melodic line of coloratura begins to sing, it is possible to obtain a precise musical articulation, that is, separate notes are well heard, and fragments that are not clutched in non-cellular parts. In this case, the movements of the larynx become noticeable only with a high altitude gap between the upper and lower passage sound. In this case, frequent variations of the mandible are possible, but not necessary, because it only changes the timbre and color of the vowel due to the change of the form of the oropharyngeal horn. In fact, there are several types of vibrate. The most rare of them, but the most useful is the large diaphragm vibrate. The mechanism of this reception has much in common with the technique of staccato. For beginners, when singing, one has to imagine raising a basketball ladder by hitting three times at each stage, with particular attention to the work of the upper press, which strains apart on each note. Once the exercise is mastered, you can switch to alternating phrases on legato and staccato. Before the phrase on the legato it is necessary to make a deep active breath and, without changing the breath, sing the exercise, continuing to accentuate the movements of the upper press of each note, swinging it. Further such movements should be transferred to the phrases of the melody, focusing on vibrato.

Another vocal technique is «growl» (or a ricket, growl) - one of the most spectacular techniques that modern vocalists enjoy. It is believed that the first introduced him into the official use of Louis Armstrong, imitating the sound of his trumpet voice. In general, jazz - blues, classical or de - graveling and grapping (from the English «grunge») or guttural (from the English «guttural») are distinguished, and the last two forms in execution are combined with expressive expression of emotions. A bright representative of the jazz-blues growl was already named L. Armstrong, representatives of the classic growl - A. Gossou (group «Arch Enemy») and P. Koskinen (being the vocalist of «Shape of Despair»), representatives of the grapping - the vocalists of the groups «Dispised Icon», and others. Very often vocalists - beginners not mastering the basic techniques of sound production and techniques asking the teacher to teach «grouching», not realizing that reception is rather complicated, and most importantly, that performing it is not correct, you can get phonotrauma. It is believed that for the first time in the style of rock singing in rock mourning, the Swiss band «Hellhammer» was distinguished in 1982. Later something similar could be found among vocalists of some American collectives in the genre of gothic, dum - deth-metal. Although grouching can now be heard in the female performance, but rarely because of the anatomy of the vocal apparatus. According to the content, it is possible to name the diaphragmatic bass based on the technique of splitting with the maximal lowered larynx, open mouth and throat, and a very strong impedance, which leads to fluctuations in both true voice communication and inaccurate, due to the partial collapse of which and this sound is formed. Such a vocal technique is based on the sound production on the aperture during

the strong exhalation and the subsequent process of splitting the vocal cords. This combination of all this creates the effect of a rough and terrible growl. For a groove it is necessary to maintain a balance between the voltage of vocal cords and the aperture, and the actual vocal cords are not the basis of sound production, and in this reception are almost completely open. To expel air, you should use the aperture for the most part, and the connections should be left relaxed. Necessary sound is formed, if after a deep breath push out part of the air from the lungs, straining the tonsils and throat. Do this at the same time, but without too much stress. Try to produce laryngeal and tall sounds, gradually reducing the tone, with the larynx should be kept open and relaxed. The air should be pushed off by the stomach, because in this reception all the power of singing must come exclusively from the diaphragm. In general, in the process of mastering the cloth, two types of technicians can be used: the so-called «Eshayl-technics» - vocalizations on exhalation, that is, the bonds fluctuate under the action of a stream of air that exhales from the lungs and the so-called inhale technique - vocalizations on the exhalation of vocal breath, that is, after Full exhalation of the connection varies in the air coming to the lungs. The second group is more loaded with ligaments and a bleaching device in general and therefore not recommended for beginners, as it can cause phonotrauma. It will not be superfluous for beginners - the ringleaders have regular control of the doctor - phoner. It should be noted that growling is not used as a proper technique typical of a hard-rock in the pop vocal class, but partly breathing exercises and diaphragm work, along with the relaxation of the connections used for groovy, may be useful to pop singers.

Other specific vocal techniques are, for example, «flutter» (laryngeal singing, «rick»), filiation (smooth change of sound dynamics), «scrimming» (tumultuous high cry with hoarseness), but their coverage is not the subject of this publication. In any case, the development of new vocal techniques for sound production or vocal - technical techniques should take place under the supervision of a specialist and in accordance with the methodological principles of vocal training, as well as observing the rules of voice protection and periodic monitoring of the state of the voice apparatus in the background.

It should be noted that vocal techniques and techniques of sound production are not exhausted by the listed, but the expansion of the arsenal of vocal techniques can positively affect the possibilities of a teacher in the class of pop vocal. The significance of such techniques for students is difficult to overestimate because they, while listening to a variety of contemporary pop music, can analyze the use of such techniques by well-known performers, but misunderstanding their nature and copying without proper training can cause a lot of damage to their voice, while not achieving the necessary sound.

Conclusion. Given the current state of the Ukrainian system of higher education, the main direction of its reform should be the liberalization of higher education, the teaching of students of the principles of freedom and, at the same time, responsibility for their choice. But only an internally free person who has mastered the art of decision-making and responsibility for them, may be truly a conscious citizen, as well as a competitive, mobile professional.

The sphere of professional education, in particular, musical, is now undergoing another stage of its reformation, therefore the importance of the selection of modern methods in the process of professional training is constantly increasing. Pop vocal art occupies a separate place in the system of musical culture in Ukraine. Professional training in artistic specialties has always been of a specific nature and has been significantly differentiated in the selection of forms and methods of work.

In artistic activity, the formation and development of personality is rapid, because art (and, in particular, variety vocal art) activates all spheres of personality, induces it to creativity, which also requires constant development from personality. Creative personality, capable of solving non-standard tasks and making responsible decisions in pop vocal art will develop, especially young, active and effective.

It is important for the vocalist to master the professional control of their own vocal apparatus, vocal technique, to understand the specifics of different styles of vocal art, the artistic content of vocal works, but for singing singers, in addition to this, stage art, the use of special expressiveness, variety vocal techniques and technical means is especially important. Therefore, based on the specifics of variety vocal art and stage performance, the process of professional preparation of students for stage performance in the class of pop singing has well-defined features, which, however, are not sufficiently covered in scientific and methodological literature.

Pop vocal art is marked by popularity among youth, which promotes the involvement of young people in direct activities, transforming from the consumer of art to the creator personally interested in the results and the very process of learning. In the discourse of the analysis of the process of professional training of future pop singers, it becomes evident that the repertoire of works by students is expanding, due to typical contemporary trends and styles of songs, which use a variety of vocal techniques. So, special attention is given to students studying in the process of vocational training of modern vocal techniques such as mixt, bending, slide, flatter, etc., which will allow you to perform various vocal acts, regardless of their style.

That is why modern vocal pedagogy also needs to «revise» the established stereotypes and establish new paradigms that would allow the relevant educational institutions to develop the singer both in speech and vocal techniques in the universal system of control of all parameters of the qualitative sound, concerning the range, resonators, volume, the work of the articulation apparatus, intonation, expressiveness, vocal-musical (motor) hearing, etc., as in academic singing, folk and pop music and melodeclamation manners of tuning that.

In the course of the research, specific features of modern authoring methods of development and education of the voice have been identified, namely:

- A. Maximum development of natural possibilities of the voice of the singer.
- B. Chestnut breathing.
- C. A high position of sounding the voice, which provides for all voices the norm of fluctuations of the lower and upper formants.
- D. Mixing the head and thorax resonance with the predominant participation of each of them for different altitude sounds.
- E. Free position of the larynx.
- F. The release of the muscles of the anterior tube (lips, currents, tongue, etc.) from excessive tension.
- G. Periodic control of the phonist doctor.

It is important to educate students in demanding self-esteem, dedication, creative activity and initiative. It is very important to educate the students of their independent work on improving their professional skills. A compulsory condition for individual classes should be creative-psychological contact between a teacher and a student. It allows the maximum fixation of specific singing sensations. In the initial period of education of the student, along with a detailed acquaintance with his physical data, the

teacher must find the most natural and as short a short way to a deep study of the personality of his personality. Pedagogical skill is not in imposing its methods, but in the patiently systematic creation of a favorable soil for conscious, always critical of their perception, analysis and synthesis by students. Find the creative «spark» of the student, contribute to its development, directing it, but not «squeezing» on the individuality of the future artist - what is the meaning of the creative approach to vocal pedagogy.

On the basis of personal interest in the results of the training of future specialists in the process of professional training, formed the necessary professional and personal competences, reveals the potential for professional and personal self-improvement, which is the basis for personal growth.

Vocal - voice capabilities of each person, above all, depend on a specific set of working bodies that require a certain skill in using their basic parameters, and the introduction of a new methodical approach to the vocal training of future professionals is another important step towards professional competence and multidimensional mastery of the singer-performer. Traditional vocal pedagogy receives a new understanding of the problems of bullying in the totality of related research - physiologists, phonics, acoustics, psychologists, vocalists, methodologists, which allow vocalists to comprehend the complex of educational work associated with the formation of the necessary competences in direct singing activities.

Available methods and methods of vocal education do not cover the entire system of professional vocal training of future vocalists, do not sufficiently take into account the specifics and features of the vocal training of future teachers of musical art, the need to master the skills of conscious coordination of their own vocal activity in the process of execution. However, the use of the best practices of modern vocal techniques in the class of pop vocal will optimize the process of preparation of future specialists in the conditions of the system of higher education in Ukraine. Such an optimization can take place through the adaptation of the work programs and educational - methodical complexes to the disciplines of professional direction, which were carried out.

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