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KSZTAŁTOWANIE UMIEJĘTNOŚCI TWÓRCZYCH NAUCZYCIELI WOKALU W PROCESIE PRZYGOTOWANIA DO AKTYWNOŚCI ZAWODOWEJ

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Adnotacja. W artykule omówiono problem kształtowania umiejętności twórczych nauczycieli wokalu szkoły wyższej w procesie ich przygotowania do pracy zawodowej. Wyjaśniono istotę pojęć „umiejętności twórcze”, „czynności poznawczo-interpretacyjne” oraz specyfikę ich manifestacji w procesie wokalnie-wykonawczych i wokalnie-pedagogicznych form aktywności przyszłych specjalistów. Znaczenie aktywności poznawczo-interpretacyjnej nauczycieli wokalu jest uzasadnione dla odpowiedniego postrzegania i osobistej interpretacji treści artystycznych i figuratywnych utworów wokalnych, nabycia umiejętności wokalnie-wykonawczych i pedagogicznych. Zidentyfikowano główne rodzaje umiejętności twórczych, których opanowanie wymaga udanej działalności współczesnego nauczyciela wokalu.

Słowa kluczowe: nauczyciel wokalu, aktywność poznawczo-interpretacyjna, umiejętności twórcze.

FORMATION OF CREATIVE SKILLS OF PROSPECTIVE VOICE INSTRUCTORS IN THE PROCESS OF COGNITIVE-INTERPRETIVE ACTIVITY

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Abstract. The article considers the problem of the formation of higher educational institutions voice instructors' creative skills in the process of their preparation for professional activity. The essence of the 'creative skills,' 'cognitive interpretive activity' concepts and the specifics of their manifestation in the process of musical works perception, preparation of future specialists for vocal-performing, and vocal-pedagogical forms of professional activity are specified. The significance of future specialists' cognitive-interpretive activity for adequate perception and personal interpretation of artistic and figurative content of vocal works, acquisition of vocal-performing, and pedagogical mastery is substantiated. The main types of creative skills are identified, the mastery of which requires the successful activity of a modern specialist – a voice instructor.

Key words: prospective voice instructor, teachers of musical art; cognitive-interpretive activity, professional and creative skills.

ФОРМУВАННЯ ТВОРЧИХ УМІНЬ МАЙБУТНІХ ВИКЛАДАЧІВ ВОКАЛУ В ПРОЦЕСІ ПІЗНАВАЛЬНО-ІНТЕРПРЕТАЦІЙНОЇ ДІЯЛЬНОСТІ

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Анотація. У статті розглядається проблема формування творчих умінь викладачів вокалу вищого освітнього закладу в процесі підготовки до професійної діяльності. Уточнено сутність понять «творчі вміння», «пізнавально-інтерпретаційна діяльність» та специфіку їх вияву в процесі вокально-виконавської та вокально-педагогічної форм активності майбутніх фахівців. Обґрунтовано значущість пізнавально-інтерпретаційної активності викладачів вокалу для адекватного сприйняття й особистісного трактування художньо-образного змісту вокальних творів, набуття вокально-виконавської та педагогічної майстерності. Визначено головні різновиди творчих умінь, опанування яких потребує успішна діяльність сучасного викладача вокалу.

Ключові слова: викладач вокалу, пізнавально-інтерпретаційна активність, творчі вміння.

Introduction. The expansive growth of the information field and the renewal of innovative communication technologies accentuate the problem of improving the training of a highly professional, comprehensively educated instructor, capable of active cognitive activity, meaningful comprehension, and interpretation of information, its application in today's changing conditions.

The nature of cognitive activity in various fields of activity – scientific, artistic, practical – is unique. The specificity of cognitive processes of artistic; in particular, musical nature is determined by their personality-centered subjective nature, which is based on personal sensory-perceptual, emotionally intuitive, and reflexive intellectual experience, developed musical and mental abilities. This gives grounds to interpret any kind of artistic, in particular musical cognition as cognitive-interpretive, built on the principles of internal activity and actualization of the recipient's own experience.

The combination of analytically theoretical and interpretively individualized forms of cognition requires from the recipient the ability to integrate, generalize and rethink their impressions, which is based on a set of skills creative in their nature. By creative skills, we understand the ability of an individual to variably and flexibly apply the acquired knowledge and skills. The mastery of creative skills becomes a mechanism for enriching future professionals' experience and awareness of the creative nature of the artistic phenomena, its personality-centered individualized realization in performing and pedagogical activities, the ability to convincingly communicate the essence of their own ideas, and artistic values to their students.

A brief overview of publications on the topic. The essence of cognitive activity is considered as one of the basic types of human activity, which allows one to navigate the environment and adapt to its features. According to I. Pavlov, the natural basis for the emergence of cognitive activity is the orientation reflex, which the scientist calls the research reflex or the reflex "what is it?". Its fundamental importance lies, according to the scientist, in individual curiosity formed due to its existence, which in turn is a factor of the highest, unlimited orientation in the world (Nazaykinsky, 1982). Manifestation of this reflex in various types of specific activity is defined as cognitive activity, which is characterized by the state of the individual, persistent desire for knowledge, ability to self-realization, which occurs as a result of mental effort and volitional efforts (Angelovski, 1991).

Main part. Stable display of cognitive activity is manifested as a characteristic feature of personality, which is realized through the psychological and semantic-operational readiness of the individual to acquire new knowledge and skills, the desire to search for and comprehend subjectively new information (Arystova, Luzan, 2000:25]. The connection between the quality of the cognitive process and the manifestation of creative activity was noted by such scientists as P. Galperin (Galperin, 1966) and others. Thus, P. Galperin emphasizes the inseparable connection of cognitive and creative actions and their dependence on the individual's level of intellectual development, which gives these processes purposefulness and meaningfulness not only in assimilation but also in coordination with the accumulated experience that requires its creative interpretation and processing. Other researchers associate the activity of cognition with the manifestation of the transforming relation of the subject to the surrounding phenomena and objects. Recognizing the existence of such relationship indicates the expediency to consider the general cognitive activity in close connection with the interpretation of the acquired information and individual creative skills, and identification of the specifics of its manifestation in the activities of musical art teachers.

The purpose of the article is to substantiate the complex of professional and creative skills of prospective voice instructors which plays a leading role in preparation for professional activity and is formed based on their cognitive-interpretive activity.

Materials and methods. The issues raised in the article are resolved based on a comparative approach used to analyze the data from scientific and methodological works on the specifics of artistic cognitive and creative activity, to define the essence of cognitive activity in various activities and the specifics of its manifestation in the field of vocal pedagogy.

Results and interpretation. Analysis of the scientific literature suggests that the activation of cognitive processes plays an important role in achieving a high level of preparation for various activities, gaining independence in enriching and updating the information and cognitive base, its understanding, and creative application. Cognitive activity is understood as a focused enrichment of individual's knowledge and ideas, which is carried out at his own will and need, acting as an incentive to enrich the forms of the exploratory, practical and creative activities, ingenuity, and independence of thinking. In scientific research, significant attention is paid to such types of cognitive activity as scientific, artistic, and pragmatic practical (Pavlov, 1952). An important area in modern research is to determine the specifics of each of these varieties. Thus, the peculiarity of scientific cognitive activity is determined by its focus on identifying the essence of existing in the natural and social environment objective laws and patterns, which is achieved in the process of observation, thinking, inference, ability to abstract thinking, proposing, approbation and proving hypotheses, etc. (Koehn, Zhu, 2018).

The peculiarity of cognitive activity of the artistic type is conditioned by the fact that works of art are a subjective reflection of the artist's experience of reality, the result of his personal value attitude to spiritual ideas, moral guidelines, personal and social relationships important for humanity. Thus, the process of artistic cognition is always subjective in nature and is aimed at the perception or reproduction in performing musical forms of ways to understand the author's idea, his personal individualized nature. Due to this, the artistic content of a musical work is realized in the ambiguity of the artistic image, which implies the variability of its reconstruction by the interpreter-performer, and with it by the recipient-listener. In the process of musical activity each participant of this action, in particular composer, performer, listener, teacher, are to some extent involved in active musical-intellectual, cognitive

activity, based on experience, accumulated auditory perceptions, and artistic associations, which gives this process individualized creative character. From this point of view, musical cognition of the performer and listener represents a form of objectification of the author's artistic idea, based on creating a subjective image of a musical phenomenon, indicating the presence of a creative component in all mentioned types of activity and the relevance of defining them as a type of creative-interpretive activity.

Let's consider the ways the creative nature of cognition is manifested within the main activities of the voice instructor and how it is realized in creative skills. The first thing to note is that the creative nature of the pedagogical activity, in general, is a recognized fact in the scientific community. The naturalness of its creative nature is explained by the need for teachers in a situation of tight time limits to make flexible decisions in a multifaceted pedagogical process, to adapt known methods of influence and training of students according to their personal individualized characteristics. However, for a pedagogical activity to become truly creative, a specialist must be a master of his craft, achieve a sufficient level of professional competence, possess appropriate skills, and be characterized by a certain set of personal qualities: cognitive activity, the flexibility of thinking, need for transformative researching activity and creative self-realization, professional self-discipline, emotional endurance, the ability to practically implement creative ideas through the formed creative skills.

Characterizing the peculiarities of the musical art teacher's creative nature, it is important to pay attention to those features that distinguish it from the work of teachers of other specialties. The peculiarity is explained by the fact that the teacher-musician, communicating with the students on and through the means of musical art, creative and artistic in its nature, deals with artistic emotions and resorts to personalized-subjective ways of communication, revealing to others personal emotions, feelings, deeply experienced value judgments. After all, art, according to V. Medushevsky, involves developed mechanisms of empathy, the ability of emotional identification, so the manifestation of higher - artistic - emotions in the process of musical and pedagogical activities is an attribute of its higher mastery and certainly has an individualized creative nature (Medushevsky, 2010). From this point of view, the crucial role is given to the skills of creative and communicative nature, the ability to organize communication as a creative dialogue, to encourage students in different ways to express their views, and at the same time, if necessary, tactfully and reasonably correct them. An important basis for acquiring the necessary teacher-vocalist skills of creative and communicative nature is the knowledge of the psychological and pedagogical principles of establishing a democratic, student-centered type of communication with modern youth, awareness of modern communication and information technologies, innovative techniques, and methods of pedagogical influence on students' personality development.

Further, we will consider how the voice instructor's creativity is manifested in such forms of musical educational activities as the perception and interpretation of the work of art; vocal-stage and pedagogically directed performance; scientific-methodical activity of the future voice instructor, and finally – direct vocal and pedagogical practical training.

As was stated above, the peculiarity of cognitive activity that occurs in the process of perception of musical works is that, on the one hand, there is an objective source of artistic information, on the other – the nature of perception of its content is significantly influenced by individual psychological characteristics of the recipient – their temperament, emotionality, the degree of development of intellectual and particular musical abilities, personal experience of musical and general artistic impressions and associations, situational environment, etc. This fact suggests that the perception of a musical work by the recipient is an act of his personal interpretation, i.e. the creative process.

It should also be noted that the individual's aspiration to musical and cognitive activities is largely supported by the pleasure of the individual going through artistic and aesthetic, musical and hedonistic experiences. Their experiences in their highest, perfect manifestation lead to catharsis, i.e. to the release of negative emotions, the feeling of overcoming the dramatic conflict created by musical means, achieving spiritual 'enlightenment,' elevation. Experiencing these feelings becomes an important factor in the desire of the individual to experience artistic feelings and express himself through various types of musical activities.

According to O. Matyushkin, cognitive activity, the thirst for research as a psychological property does not tolerate coercion. It is possible to force a person to learn, but it is impossible to force cognitive activity on them, to make them interested in the process of cognition. The most important source of motivation for cognitive activity is the joy experienced by a person in the process of cognitive activity or after its completion (Matyushkin, 2003). This indicates the role of individualized-personal, in particular – hedonistic motives in the actualization of musical cognitive activity of listeners and the formation of the ability to personally experience and understand artistic images as the basis of their personalized, unique interpretation.

In addition, it is worth noting the difference between passive and active forms of musical perception. The former includes the feelings towards the sound of music as a background, which slightly affects the mood, behavior of the subject of perception, but does not allow one to experience and comprehend its artistic meaning. The active form of perception of a musical work presupposes complete concentration on the musical work, which is inevitably accompanied by singing along, barely noticeable rhythmic movements, representing to some extent 'co-performance,' 'semi-creativity.' Thus, full-fledged musical perception and cognition are inseparable from the manifestation of artistic emotions, musical-auditory apperception, active imagination and thinking ahead, which help to understand the logic behind the musical thought development. Their manifestation should provide the individual the ability to emotionally experience and intellectually comprehend musical information, penetrate into the depths of the artist's creative ideas. This means that a trained listener must perceive a piece of music actively and creatively, getting "involved," in the words of L. Vygotsky, in a sentimental act, empathy for the dynamic development of an organized flow of sound forms and evoked feelings, associations and thoughts (Vygotsky, 1972).

The importance of perception as the basis of musical cognitive activity is confirmed by psychologists, in particular G. Kostyuk and others, noting that its result is always one or another idea that leads to generalization and logical conclusion, becoming the main component of thinking. Based on this it becomes clear that musical cognition as a process of mastering musical reality occurs due to mental actions and operations that are generalized, easily transferred from one medium to another, shortened, to some extent automated, resulting in thinking and creative skills (Kostyuk, 1965).

Important statement for improving the semantic completeness of musical phenomena perception is the one by E. Nazaikinsky that the full perception of music requires a person not only to have sharp musical hearing, but also a high level of general development, developed sensory and emotional culture, observation, active creative imagination, associations, which are often a manifestation of unconscious relationships of musical perception with the spatial, motor-dynamic, tone-speech experience of the individual (Nazaykinsky, 1982).

The creative nature of the teacher's musical perception is a necessary condition for the implementation of pedagogical and verbal interpretation of the work. The depth and the degree of adequacy of the interpretive concept created are influenced by various factors: the subtlety of differentiated and the ability of generalized holistic perception, the reflexive consciousness activity, the experience of analytical and interpretive comprehension of musical impressions, artistic outlook associated with a deep understanding of the specific nature of artistic atmosphere and creative phenomena of different styles, authorial and performing manners. The purpose of pedagogical interpretation is the formation of students' emotional and semantic guidelines for its full perception. However, pedagogical interpretation becomes a way to activate future musical art teachers' emotions and independent understanding of the artistic idea of the work in terms of understanding the artistic and figurative meaning that the composer invested in a work, as well as his or her mastery of a set of creative skills acquired in the process of active cognitive activity. Thus, the creative skills required by the sphere of musical perception-interpretation of a vocal work include the ability to combine factual knowledge, theoretical and analytical generalizations with holistic ideas about the artistic design of the work and acceptable invariants of its presentation by performers, ability to verbally express personal experiences and thoughts, encouraging students to discuss or debate them.

The performing-creative component of the teacher-musician's activity is realized through the process of pedagogical demonstrative and educational forms of performance. A specific type of performing art, which is required by the educational process, is the teacher's ability to perform a fragment of the work without losing its semantic value as part of a holistic artistic phenomenon; the ability to vary the means of expression to draw students' attention to their importance in the embodiment of a particular genre, temper, image; the ability to create an accompaniment to a melody based on functional notations or to select them according to auditory representations and to manifest them through the ability to transpose singing warm-up exercises or fragments of a work to take into account features of the singer's range development at a certain stage (Koehn, Melnychenko, 2019). Mastering these types of creative music-making requires both relevant knowledge and creative skills, in particular – interpretation of the results of differentiated analysis of speech and structural features of the work through the prism of peculiarities of its author's worldview, historical and stylistic context of creation and existence of artistic phenomena in the past and present, critical re-evaluation of performing traditions, etc. The voice instructor also requires creative skills to systematically select individualized repertoire, taking into account the current individual characteristics of students and address challenges necessary for their comprehensive and optimal preparation for the vocal and professional activities of a musical art teacher. In addition, the skills necessary for creatively developed professionals include mastering the basics of vocal improvisation, the ability to vary vocal-expressive techniques in the intonation of melodic material, thereby giving them a different character and artistic meaning.

The scientific and methodical creativity of the voice instructor is realized in the process of substantiation of innovative methods and forms of musical training, in the development of concrete methodical receptions, visual aids, methodical recommendations. His or her success as an innovator largely depends on the degree of cognitive activity, knowledge of current inventions, and their own willingness to conduct research and innovative activity in this area. This dependence was convincingly noted in his research by Chrétien Angelovski, who noted that teachers who are relatively well informed about innovation are positive about innovation and, conversely, for teachers with poor awareness it is typical to have a negative attitude towards innovation (Angelovski, 1991). It is clear that the process of innovative discovery takes place under the conditions of the critical and evaluative attitude of the teacher to the content of scientific and methodical works and the ability to creatively rethink it, to combine it with their thoughts and experience, to enrich and improve. It is clear that this type of activity requires mastering a significant set of creative skills of scientific-theoretical and experimental-research and diagnostic nature.

The creative nature of the instructors' practical activities is due to the fact that they must make optimal and urgent decisions in the classroom, applying their knowledge and skills following the student's individual characteristics, current learning situations. This requires the instructor's ability to quickly navigate the field of innovative achievements of modern science, adaptation to the requirements of teacher's activity set by society. In addition, as mentioned above, the voice instructor should create an atmosphere of creative communication in the classroom and stimulate the expression of artistic emotions and the opportunity for participants of the educational process to freely exchange views.

Of great importance are the organizational and creative skills that ensure the instructor's ability to develop a logical and appropriate lesson structure that allows addressing certain issues, to alternate different types of student activities. Creative skills of this kind relate to the ability of future instructors to non-standard forecasting and planning

of the vocal educational process, the invention of innovative, as well as application of improvisational practical methods of correction of content and process of vocal training of future musical art teachers.

Conclusions. Summarizing the above, we state that the cognitive activity of future voice instructors is largely a kind of cognition of the artistic type, which gives it an interpretive and personalized nature. Its manifestation is expressed in various forms of professional activity – perception and comprehension of the artistic and figurative content of musical works, mastering the performing and vocal-pedagogical skills. Each of these types of professional activity of a future voice instructor requires the mastery of an appropriate set of professional and creative skills that play a leading role in their preparation for professional activity and are formed based on their cognitive-interpretive activity.

The complex of voice instructor's creative skills should cover such aspects of his or her activity as pedagogical-communicative, cognitive-interpretive, performing-educational and performing-pedagogical, scientific-methodical, experiential-practical. Acquisition of creative skills should be realized in such forms as the ability to integrate knowledge and skills in their direction to solve professional problems; mastery of innovative ways to encourage students' critical thinking and professional self-improvement; ability to develop performing-interpretive and pedagogical-hermeneutic invariants of interpretation of deep artistic and figurative content of vocal works; to apply elements of vocal improvisation and melody arrangement; to creatively develop the structure of the lesson and the systematical selection of individualized repertoire - according to the characteristics of each student, and thus provide an individualized vector of his or her vocal training for the future activity of a musical art teacher.

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