

CURRENT TRENDS OF IMPLEMENTING CREATIVE VOCAL METHODS IN THE PRACTICE OF MUSICAL ART TEACHERS' PROFESSIONAL TRAINING

Liudmyla Totska, Nataliia Huralnyk, Tetiana Doroshenko, Victoriya Kholodenko & Iryna Kondratenko

ABSTRACT

Purpose: The purpose is to reveal the content of the significant intellectual potential of vocal teachers, present their theoretical and practical methodical assets, which can radically change the traditional, scientifically known ideas about the vocal training of specialists.

Methodology: The methodology is based on the awareness of modern trends in the introduction of creative vocal techniques into the practice of professional training of music teachers. Used theoretical methods: scientific generalization and systematization of methodical assets of world vocal schools; theoretical justification of development of the Ukrainian vocal school for enriching the experience of vocal teachers and its further application in the process of creating the modern vocal teaching methods.

Findings: The findings consist in providing the promising conceptual ideas that can fundamentally change the traditional ideas about vocal training of music specialists.

Practical Implications: The practical implication lies in the influence of vocal techniques on the development of creative ways of teaching singing in the process of vocal training in institutions of higher art education.

Social Implications: Social importance is in the application of creative methods for teaching singing to school-age students, as well as adults, which will help them maintain their health, especially in difficult life situations, for example, during wartime as in Ukraine.

Originality: The originality of the work is in the fact that, for the first time, creative vocal methods are considered in comparison with existing methods of teaching singing.


Keywords: *European academic vocal tradition, personalized creative author's methods, Ukrainian vocal school, teacher of musical art, practice of training specialists.*

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INTRODUCTION

Modern trends in the introduction of creative vocal methods into the practice of musical art teachers' professional training are based on the development of the vocal school, the traditions of its educational, performing and upbringing activities. They are a continuation of the historical ethno-cultural tradition of the Ukrainian people. The well-known Ukrainian historian, public figure, academician *Mykhailo Hrushevskiy* assessed this ethnological phenomenon as follows: "Ukrainian people, compared to Moscow, were much smarter, more educated, more agile. From Ukraine, for a whole century, people came to Moscow region, and built schools, libraries, taught, wrote and printed there" (translation from the original language) (Hrushevskiy, 1928, p. 23). The Ukrainian public figure, Minister of Education and Religions of the Ukrainian People's Republic *Hilarion (Ivan) Ogienko* determined that "already in the 17th century, Ukrainian culture gained great importance both on the literary and scientific grounds...", this is "...the golden age of our culture..." (Ogienko, 1918, p. 3).

It should be noted that secular culture during the 17-18th centuries had a positive influence on the development of domestic vocal training, primarily on the essence of teaching singing in religious education institutions. So, a philosopher, a famous church figure, writer, rector of Kyiv Academy (1710-1716), an author of "Spiritual Regulations" Feofan Prokopovich (Totska, 2010, p. 55) demanded that his students should be able not only to sing, but also to play in an orchestra, to participate in theatrical performances. Direct participants of these concerts and numerous listeners in their memories noted the high level of performance, the variety of the repertoire. Not only spiritual concerts and ancient cantus were performed, but also folk songs of different genres, opera performances by Italian composers.

The effective system of vocal training is evidenced by establishment of special singing schools in Hlukhiv (1738), Kyiv (1763), and Zaporizhzhia Sich. In particular, the Hlukhiv "special singing school" trained singers not only for Ukraine for many decades. Its students continued their studies, and later sang in Italy, France, and Germany. It should be noted that in addition to spiritual singing, students were taught "manner", i.e., coloratura Italian singing. Among the children-singers, famous Ukrainians stood out for their bright talent: *Hryhorii Skovoroda* – a Ukrainian philosopher-poet, composer, singer; *Marko Poltoratskyi* – a head of the Court Singing Chapel; *Maksym Berezovskiy* – an outstanding Ukrainian composer, singer; *Dmytro Bortnianskyi* – a composer, choir conductor, voice teacher.

Therefore, the Hlukhiv "special singing school" became the founder of professional Ukrainian domestic music-vocal education, a kind of impetus for the appearance of modern trends in the formation of creative vocal techniques of Ukrainian vocal art.

According to V. Ivanov, K. Shamaieva (cited in 18, Totska, 2010, p. 56), the development of Ukrainian musical and educational tradition was influenced by the experience of *singing schools in Sich*. In the schools (one of them existed for more than one hundred years – during 1666-1776), they taught "vocal music" and "church singing", even special groups of "lycediary performers" were created. The Sich School of Music pioneered ecclesiastical and professional, secular, and folk song methods, and created the foundations of Ukrainian theater. At that time, notable vocal teachers were *Kyrylo Zhaldak* and *Mykhailo Kazma* (Totska, 2010, p. 56).

It should be noted that the centers of vocal training were churches and

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monasteries. On their basis, from the 17th century, fraternities – church-religious associations – were organized. They influenced formation of the domestic vocal and pedagogical school. Compulsory subjects were music and church singing by sheet music. That is, according to an ancient tradition, music was part of the “seven liberal arts” (“quadrium” (arithmetic, geometry, music, astronomy) and “trivium” (grammar, rhetoric, dialectic). In teaching children church hymns were engaged diaks, who in their activity combined several functions: a copywriter of notes, a singer and a regent. Graduates of fraternal schools and colleges were outstanding teachers who later implemented the main principles of the national singing school not only in Ukraine, but also abroad.

For example, *Yepifanii Slavynetskyi* was educated at the Kyiv fraternal school (later the Kyiv-Mohyla Collegium); he is the founder and first rector of the Greek-Latin school in the Chudov Monastery, the first author of the “Greek-Slavic-Latin Lexicon” and the “Philological Lexicon”.

With the opening of the *Kyiv-Mohyla Academy*, the first higher education institution in Eastern Europe, is connected the spread of singing traditions in religious and spiritual education. The Kyiv-Mohyla Academy is an educational center of the professional cultural and educational paradigm of Ukraine of the 17-18th centuries (Totska, 2010, p. 57). It was there that the traditions of Ukrainian partes singing were laid down, future prominent singers, regents, composers, and teachers studied there.

It should be noted that one of the students of the academy was *Mykola Dyletskyi* – a Ukrainian composer, theorist, music teacher, choir member. An outstanding work (the first, for a long time the only one in Eastern Europe) in the field of partes singing, and vocal art in particular, is the treatise “Musical Grammar” by M. Dyletskyi. In it, the author (Dyletskyi, 1970) gives a theoretical justification of the theory and methodological concept of sign singing, offers specific requirements for sound management and sound production, uniting the requirements into a holistic methodology. Justifying these provisions, the author pays attention to the singers’ mastery of basic vocal and technical skills: slow leading of the melody, vocalization based on “intrasyllabic singing” (original language), singing in unison with reliance on phantom tones of the voice, development of the technique of clear pronunciation of words with meaningful singing of the text “...with preservation of logical accents” (Dyletskyi, 1970).

The scientific work of M. Dyletskyi presented a new approach to the problem of vocal training from the standpoint of systemic thinking, defining it as an exceptional synthesis of vocal training and the composer’s craft. The scientist defined the term for a professional singer – a “fundamental musician”, that is, one who strives to develop professional vocal skills. The author of the “Musical Grammar” explained that “many Sich musical grammar manuals are used for teaching, but they imperfectly teach singing... This grammar... teachers not only to sing, but also to create singing (given in the original language) [8, p.16]. M. Dyletskyi emphasizes that “...*Slovenian singing excites human hearts to joy or pity*” (Dyletskyi, 1970, p. 16).

The notation system of teaching with the visual method of finger placement on the note, which was proposed by M. Dyletskyi, is identical to the modern method developed by F. Lysek (Czech Republic) (Totska, 2010, p. 58). The *relationship between singing and speech*, one of the most progressive trends in vocal training, can be traced in the work of M. Dyletskyi “A way to train children”. In the work, the teacher proposes subordinating the development of the child’s inner hearing to certain psychological laws and regularities of learning, “stimulus response”, etc. In “Azbukovnyk” (ABC) and “Azbukovnyk full” (ABC full) it is suggested to *formulate vocal skills together with speech skills*. In general, this approach characterizes the main traditional orientation of the Ukrainian vocal and pedagogical school (Totska, 2010, p. 58): its focus on “native language” and the national cultural and educational space.

The flourishing of Ukrainian eloquence school became a defining feature of domestic vocal education. With the beginning of the professionalization of vocal training in Ukraine, *the key methodological concept* of voice production is the *linguistic singing* (co-recitation) of church (book) texts with deep breathing, with active attack, sonorous, positionally close sound. An essential historical prerequisite for vocal training in Ukraine was involvement of children in partes polyphonic singing. In particular, the era of “separate singing”, which followed the Greek-Byzantine “splendour”, moved into the melodic chants of partes singing. The works of composers D. Bortnianskyi, M. Berezovskyi, and A. Vedel are examples of the genre of partes concert. First of all, their compositional skill was manifested in taking into account the nature of different types of voices and their tessitura possibilities.

Let’s note that all the activities of *D. Bortnianskyi* were aimed at the development of national traditions of church singing, which began to be lost under the influence of the pompous and magnificent style of Italian maestros, and later German musical culture. According to the research of V. Mihailets (Mykhailets, 2004), each of them brought their own performance tasks, which caused changes in vocal technique. In his dissertation research, the scientist analyzes the stylistic features of the Italian direction on the examples of the composer’s works

of M. Berezovskyi, S. Bortnianskyi, A. Vedel, S. Davydov, S. Dehtiarev, and P. Turchynov. D. Bortnianskyi was an expert in the French vocal school: vocalization into syllables, use of the filing method at the early stage of vocal training (old French vocal school – method of the Paris Conservatory), which helped him create unusual dynamics, flexibility and vocal expressiveness of the voice.

Under the influence of Italian musical culture, a new vocal genre – opera – appeared on the Slavic scene, which later actively interacted with the development of vocal-choral art in various *directions*: first, the performance of opera parts by the best singers of professional choirs (18th century); secondly, the creation of a new genre on the domestic stage – folk opera (national-historical, historical-household, folk drama), where the choir played one of the main roles.

A. Lashchenko (Lashchenko, 1989, p. 24), studying the environment of cult, natural-concert, folk song, choral centers, focuses on the fact that some singers, who were originally members of the choir team later became concert and opera performers, teachers. At this time, secular forms of solo singing, new vocal directions were born.

Art critic V. Antoniuk emphasizes that “Ukrainian vocal school of the period of its formation is characterized by duality, which is explained by the mutual influence of “scientific” church-educational (later secular) singing and non-professional forms of singing practice with the inherent self-sufficiency of sound production culture. This is an ensemble educational and performance direction of the repertoire of spiritual song works (psalms and hymns), which became a bridge between church and secular singing; folk song samples of artistic creativity that are gaining popularity, various vocal genres (romance song, professional romance, which was born thanks to new forms of music making in social salons); monodies, *irmoloi*, “rooted in ethnic sources and assimilated over time in the opera genre” (Antoniuk, 1994, p. 42).

N. Herasymova-Persydska, referring to the *partes* genre and its mediating role between medieval monody and opera, admits that “modulation” from one musical era to another caused interest in individual vocal creativity, and many unforgettable Ukrainian singers became the property of world culture in the course of their mastering the aesthetics of opera singing and entering, thanks to the *integrative qualities* of this genre, into the phonosphere of the cultural universe” (Herasymova-Persydska, 1978, p. 1).

Based on previous scientific and practical research, V. Ivanov testifies that the *conceptual-relative apparatus* of vocal-pedagogical knowledge of vocal training in Ukraine is gradually being equipped, “...historically justified by musical-pedagogical and performing practice, which, in accordance with the contemporary musical stylistics and tasks of singing art, contributed to the development of teaching methods and rightfully claimed the role of an independent knowledge system” (Ivanov, 1994, p. 264). The theoretical and didactic material accumulated until the end of the 18th century became a solid foundation for the further development of vocal education in Ukraine, which is associated with the names of vocal teachers H. Avhustynovych, H. Baranovych, K. Hladkyi, L. Zaslavskyi, S. Korostovetskyi, Ya. Levytskyi, S. Lobodovskyi, V. Serbzhynskyi.

The next period of the vocal training development in Ukraine is defined in the framework of the 19th – early 20th centuries. According to M. Hrushevskyi, the rapid process of national development in society caused a strong burst of cultural-educational and spiritual-aesthetic activity of the democratically minded intelligentsia. Conditions created for Ukrainian culture in the 19th and early 20th centuries enabled the rise of various scientific fields, as well as music (M. Verbytskyi, S. Vorobkevych, S. Gulak-Artemovskiy, M. Leontovych, M. Lysenko, S. Liudkevych, P. Sokalskyi, K. Stetsenko); vocal singing (M. Zankovetska, S. Krushelnytska, M. Mentsynskyi, O. Myshuha).

The Ukrainian vocal-pedagogical school is based on the national traditions of folk performance and the professional church-choir school, which focuses on progressive thoughts and methodological searches of the best figures of vocal art; there is a mutual influence of academic and folk elements of musical-vocal thinking. This gives grounds for determining the development of vocal training in Ukraine at the end of the 19th – early 20th century as original according to many vocal teachers who believed that thinking and feeling, interest in singing and awareness of this process is the only correct way to quality education.

Thus, the content of vocal training in Ukraine underwent changes in the evolutionary process. However, avoiding fundamental transformations, developing the tendencies of its deepening and complication, initiated by previous historical development, relying on their own scientific-creative, psychological-pedagogical and vocal-performance potential, vocal teachers in the process of rethinking the essence of the phenomenon of the domestic vocal school actually initiated and affirmed it as an independent formation – Ukrainian *vocal-pedagogical school* in the structure of art pedagogical education of Ukraine.

Note that the historical aspect of the development of domestic educational traditions of vocal training

becomes an indicator of the level of modern vocal training of future musical art teachers, a leading trend in the creation and implementation of creative vocal methods in the practice of professional training of musical art teachers.

The European history of the development of vocal pedagogy and methods of sound creation is one of the structural components of vocal theory and vocal performance. We believe that without working out the specified directions, a music teacher will not be able to theoretically master, and later implement into practice, the modern creative methods of vocal training, which are created in Ukrainian art pedagogy. A concentrated study of the main aspects of standard singing tone in academic vocal art and familiarization with the standard of the aesthetic tradition of European academic vocal culture will provide an opportunity to outline the leading trends in the introduction of creative methods into the practice of professional training of music teachers, and through them into mass singing, whole mass culture, etc.

METHODOLOGY

The theoretical basis provides that: awareness of modern trends in the introduction of creative vocal methods into the practice of professional training of musical art teachers is based on the study and analysis of the historical prerequisites for the development of vocal culture, in particular, vocal training and performance in Ukraine; generalization of the cultural and historical tradition regarding the origins, formation of professional singing, genres of vocal repertoire, forms of performing education, directions of vocal techniques development. Theoretical methods were used: review of historical, art history, psychological, pedagogical, methodological literature and its analysis; scientific generalization and systematization of the unique methodological assets of outstanding singers of famous vocal schools of world-wide importance; transformation of methodological systems of different national cultures, and theoretical justification of the development of the Ukrainian national vocal school to acquire a theoretical basis for enriching the methodological and technological experience of teachers-vocalists and its further application in the process of creating the latest modern individual creative vocal methods of their training.

EMPIRICAL RESEARCH

Much attention was paid to the issues of vocal methods in various European countries. We will recall the leading European vocal-pedagogical schools and music-theoretical works that influenced formation and further development of modern vocal methodology in the world, in particular in Ukraine.

Studies on the formation and development of various vocal schools of the world prove that the vocal school of classical “bel canto” (from Italian – beautiful singing) from the 17-18th centuries determined the main postulates of the singing voice formation in the academic manner of singing, typified a complex of methodological techniques for the development of its main technical indicators, namely: balanced singing breathing, support of breathing and sound, a complex of head and chest resonance, natural timbral saturation of sound, clear articulation and expressive diction, dynamic variety of the single-register sound over the entire range of the singing voice.

The Italian vocal-pedagogical school is marked by the activities of local and author’s opera schools: Rome – Palestrina, D. Mazzocchi, S. Landi, L. Vittori, M. Rossi; Florentine - J. Bardi, G. Caccini, J. Peri; Venetian – C. Monteverdi, F. Cavchialli, M. Chesti, G. Legrenzi, A. Caldara, A. Vivaldi; Bologna – F. Pistocchi and his students A. Bernacchi, B. Ferri, G. Conte, V. Ruffo, A. Tozzi; Neapolitan – N. Porpora and his soprano students Caffarelli, Farinelli, Uberti-Porporino, A. Appiani, F. Salimbeli, Montagnard, T. Mingotti, C. Gabrieli. Musical and methodological works include: “Establishment of harmony” by J. Tsarlino; “Musical practice” by L. Zacconi; Madrigals by G. Caccini; “New Music”, “On the True Art of Singing” by O. Durante; “General music teaching” by M. Pretorius; “Methodology of singing” by P. Tozzi; “Practical reflections on figured singing” by G. Mancini; Famoso foglio di Porpora (Sheet of N. Porpora); “Great Bologna School” by H. Manstein.

Let’s cite examples of the methods of representatives of the French vocal-pedagogical school: B. Bacilly “A commentary upon the art of proper singing” (17th century); J.-B. Berar “The Art of Singing”; A. Choron, the author of the original method of teaching singing (18th century); a student of A. Choron, J. Dupre discovered the technique of masking transitional tones in male voices, the textbook “The Art of Singing”; M. García-son, an author of the complete treatise on the art of singing, rational system and myoelastic theory of singing, doctor of medicine for the invention of the laryngoscope in 1855; J.-B. Faure “Voice and Singing” (1847, 1856); R. Duhamel developed the theory of emotional timbre as the basis of singing in the 20th century; J. Fougere is the author

of the theory of mimic singing.

The German vocal-pedagogical school also made a unique contribution: F. Schmitt, the founder of the phonetic method and *voix mixte* tone, the author of the “Large singing school for Germany”; J. Hey, the founder of the Wagnerian singing school; methodological concepts of J. Stockhausen; vocal methodology of Lotte Lehmann; author’s vocal schools of E. Fleischer, E. Breul, G. Leib and others.

The research of vocal schools of other nationalities made it possible to get acquainted with the work of Professor *P. Lisitsian* of the Yerevan Conservatory, whose main methodological principles are aimed at ensuring an individual approach to the preparation of the vocal apparatus for singing; specific attention to the formation of singing breathing and a high vocal position, “efficiency” of sound, ensuring the relationship of the head and chest resonators, the naturalness of the timbre. Pupils of P. Lisitsian testified that “vocal-methodological mastery was formed from the ability to teach the singer in a short period of time to find a high position of sound and bright resonance on the basis of properly organized breathing. In this P. Lisitsian had no equal” (Totska, 2010, p. 84).

We will define the main methodological principles of Ukrainian vocal teachers’ work, which preceded development of the modern creative vocal methods. As an example we can recall methodological provisions of *O. Blahovydova*, professor of the Odesa Conservatory, among which a special place is occupied by the following: breathing should be lower costal-diaphragmatic; attention should be paid to breathing and singing, registers and resonance of the voice; muscle sensations should be developed; it should be taught how to form vowels and consonants correctly while keeping them in the same position; there should be the equality of the vocal line from the middle of the voice to the expansion of the range, singing with light elastic breathing (Totska, 2010, p. 84).

Professor of the Kharkiv Conservatory *P. Holubiev* revealed the concept of “types of breathing”, separated the concepts of “breath support” and “sound support” depending on vocal and pedagogical tasks, defined the concept of “tessitura mode” and established methods of developing the voice range in relation to their tessitura possibilities, assigned special attention to performing problems and opportunities of teachers-vocalists; gave exceptional importance to their independent work (Totska, 2010, p. 84).

Thus, *B. Hmyria* attributed the level of psychological-pedagogical and special-methodological knowledge, abilities and skills of vocal teachers to the important factors of quality vocal training; development of their creative and cognitive abilities; degree of general and aesthetic culture and national consciousness of musical art teachers; their desire for self-education and self-upbringing (Totska, 2010, pp. 84-85).

M. Lytvynenko-Wolgemut noted that vocal training is determined by the complex interaction of pedagogical, mental and musical abilities (Totska, 2010, p. 85).

M. Mykhailov-Sydorov emphasized the use of pedagogically appropriate terminology by teachers, as well as the formation of students’ independence and activity, organization of their homework (Totska, 2010, p. 85).

Professor of the Kyiv Conservatory, Candidate of Art History, an author of many scientific and methodological works, *T. Mykhailova* focused her pedagogical activity on the popularization of modern vocal and pedagogical achievements in voice production and training singing voice based on the material of Ukrainian folk songs and romances by Ukrainian authors (Totska, 2010, p. 85).

Associate Professor of the Kyiv Conservatory *V. Deriazhnyi* singled out three main principles of voice production: the unity of artistic and technical development, gradualness and consistency in mastering singing skills, and the principle of an individual approach to students. The teacher identified five main methods (concentric, phonetic, empirical, method of internal intonation and comparative analysis (control). Striving to combine the best traditions of the national vocal school, V. Deriazhnyi was guided by the historical heritage of vocal theory and methodology, emphasizing the manifestation by singers of “intense emotionality” (Totska, 2010, p. 85).

Teachers-vocalists often use collections of vocalizations and romances by the composer and vocalist teacher *I. Vilinska*, the author of scientific and methodological works (“Romantic work of V. Kosenko” and “The importance of the repertoire in the education of a singer”), in which she emphasizes the obligatory musical theoretical education of singers, their achievement of vocal and technical mastery and assimilation of artistic-performing principles (Totska, 2010, p. 85). In her methodological works, I. Vilinska analyzes the genre palette of the vocal form of art, the peculiarities of the choice of repertoire according to the type of voice and performance capabilities of a singer, which are related to his emotionality and education. The author offers a schematic display of performance analysis and creative interpretation, since at that time “Ukrainian vocal-pedagogical literature was, unfortunately, quite limited” (Totska, 2010, p. 85).

The problem of the formation of vocal and auditory skills in future music teachers, and later in schoolchildren, is raised by *O. Marufenko* in her research (Totska, 2010, p. 87). The author examines the concepts of “vocal

hearing”, “vocal-auditory skills”, “vocal-auditory perception” in the context of the formation of children’s singing culture, examines the relationship between “regulatory image” and the singing standard, emphasizing the need for the formation of vocal-auditory attitudes in schoolchildren.

The issue of the interaction of vocal and methodological training of musical art teachers is revealed in the research of *L. Vasylenko*. She emphasizes that such interaction is ensured by application of integrative approaches to mastering vocal and methodological knowledge and skills (Totska, 2010, p. 88). Among them: personal interest in the process of vocal training of schoolchildren; assimilation of methodological concepts of vocal training and mastering of practical skills of students’ singing development; development of the ability for adequate self-assessment in the process of vocal-methodological activity (*ibid.*, p. 88).

The study of the main methodological principles of vocal teachers provides an opportunity to single out the factors that contribute to the further development of vocal methods before the appearance of modern creative methodological examples of teaching singing (comparison of the stated methodological provisions; inventing common views on methodological techniques; awareness of the prospective role of the teacher’s creative search, his intuition and professional experience).

DISCUSSION

Creation of a modern vocal-pedagogical school and creative vocal methods in Ukraine is due to the center of Ukrainian vocal education at the beginning of the 20th century – M. Lysenko Music and Drama School in Kyiv, which was founded in 1904. Famous vocal teachers, such as O. Zotova, O. Myshuha, O. Muraviova became professors of this education institution. We would like to draw special attention to the practical experience of P. Holubiev, D. Yevtushenko, I. Kolodub and others.

The study and analysis of vocal-performance activity and the scientific and methodological works of O. Myshuha (Mykysha, 1971) made it possible to learn that this vocalist followed Ukrainian *national traditions* and paid considerable attention to the methods of diagnosing the singing voice, forming the correct singing tone, expanding the singing range, vocal intonation of vowels corresponding to singing breathing, especially at the initial stage of vocal training. Considerable attention was also paid to the work of vocal-auditory and sensory-motor analyzers, self-control of the singer in the phonation process, etc.

It is interesting to know that P. Holubiev (Markotenko, 1980) developed a method of conducting vocal lessons, which involves taking into account the psychological approach when setting up the student for creative activity during the performance of vocal exercises and the mental state and introspection of feelings in the singing process, he encouraged singers to independently interpret vocal works. The special attention of Professor P. Holubiev (Markotenko, 1980) was directed to the application of an individual approach in vocal training, and he considered the consistency in the comprehensive development of the singing voice to be the main factor in ensuring the productive activity of the teacher, which was ensured by the step-by-step training: the study of fuses that inhibit correct voice management, the formation of professional singing skills and abilities; further improvement of sound production and forecasting of the opening of vocal creative potential, deepening of artistic knowledge, technological abilities and skills; disclosure of the concept of “vocal technique” in the process of studying vocal works (mobility of sound, dynamics, sound filling, use of existing means of musical expressiveness in one’s own interpretation of the artistic image of a vocal work); consolidation of singing skills and skills of competent voice management, achievement of the highest level of vocal technique, approaching to vocal-performance skills (sense of singing sound, adequate facial expressions and gestures, creation of an individual stage image). Note that the boundaries of each stage are conditionally delineated in order to achieve the interaction of the corresponding phases and actions of the singing voice development, that is, the coherence of all components of the singer’s vocal apparatus, which will ensure the effectiveness of the phonation process.

At the current stage of creation and implementation of creative methods in the practice of professional training of musical art teachers, there is an active process of integration of the best vocal performance achievements and gains of methodological experience of the European and Ukrainian vocal schools. In Ukrainian art pedagogy, the centuries-old practice of various methods of vocal training has been generalized and developed. Modern conditions for updating the organizational, educational and upbringing foundations of art education contribute to the enrichment of the culture of vocal performance with new forms, methods and techniques of training future musical art teachers, which are distinguished by the creativity of content and methods.

Taking into account the conclusions of scientific and methodological research from various branches of sci-

ence related to vocal pedagogy (medicine, physiology, phonopedics, phoniatics, acoustics, psychology, neurolinguistics), provides an opportunity to expand the boundaries of understanding the specifics of the singing process, creates modern perspectives for improving basic knowledge in the field of art, in particular, in the most accessible and organic form of artistic activity for the human personality – vocal-performance.

From the above, it can be stated that creative methods of professional training of musical art teachers are based, first of all, on the specification of their natural process of sound creation and have a wide functional spectrum. Music and singing, their sound nature, have a positive and a negative effect on a person, which indicates the need to competently and professionally dispose of sound energy, requiring the search for adequate methods of vocal apparatus development. Such an approach reveals an understanding of the practical training of a teacher-vocalist, in which the nature of his voice was used not only as a process of reproduction of established singing abilities and skills, familiar techniques and methods, but as a subject of scientific research to invent new creative ways of improving vocal artistic performance techniques.

Therefore, innovative technologies and creative methods can open a new modern vision of the problem of professional training of musical art teachers, and sometimes refute those methods of traditional vocal pedagogy that have already fulfilled their historical role. Scientific and theoretical conclusions from physics, physiology, neurolinguistics, ethnogenetics can contribute to this.

Let us give an example of such a refutation of the traditional elements of the vocal technique in relation to the work of the vocal cords. According to the theory of M. Garcia-son, the founder of the myoelastic theory of singing, the source of sound formation is the vocal cords. However, already in early 20th century, the famous physiologists I. Hruzinov, H. Fant and other scientists put forward scientific hypotheses, which were later confirmed by researchers O. Zaporozhets, I. Levidov, R. Yusson (the developer of the neurochronastic theory of singing), that vocal cords are only laryngeal folds, with their plastic and mobile properties, that can flawlessly regulate the pressure of the air jet in the structure of the sound flow, which comes from the trachea and bronchi, and improves this sound flow, that is, the sound itself is first formed in the trachea and bronchi.

H. Stasko [16] in his monograph claims that it is in the trachea that the extraordinary natural timbre of the vocalist and the phantom zone (phantom tone) of the singer's voice are formed. The latest judgments radically change the traditional interpretation of the singing process and provide for an opportunity to introduce creative methods into the practice of professional training of teachers-musicians, stimulate their further creative methodological thinking and future artistic and creative innovations in the music-pedagogical process, applying an intellectual approach that combines a professional understanding of the voice formation process and the influence of various branches of science on the singing process.

We note the appearance of many author's methods, which summarize the practical experience of innovative teachers such as: S. Riggs, K. Linklater – America; Xia Jing – China; N. Hontarenko, A. Kravchenko, P. Tiutiunyk – Ukraine and others. A generalized feature of modern creative methods of vocal teachers is attention to freedom and liberation of the singing voice from stiffness and tension, from various psychological obstacles. A modern teacher-musician must realize that the singing sound is a natural sound of his own musical instrument. Everyone (including students) can sing well.

Therefore, the task of a music teacher is to teach how to freely use a natural “live” musical instrument that every person can own, to reveal one's artistic and creative potential (note that the ability to own a vocal apparatus is required in any profession). Accordingly, modern requirements for creative methods of musical art teachers' professional training are expanding significantly and are not limited only to technical and performance tasks, but provide for a general functional set of manifestations of the corresponding professional activity.

Ukrainian teacher-vocalist T. Pavlenko (Pavlenko, 2008, p. 43) agrees with N. Hontarenko and draws attention to the fact that “every vocal and choral teacher is a music therapist at the same time. And if you deepen your knowledge of philosophy and medicine, which relate to the vocal apparatus, the results of your work will improve significantly”. Note that T. Pavlenko (Pavlenko, 2008) pays special attention to the need to use proprioception methods (muscle-body movements: tapping, head movements, rocking, clapping) for muscle relaxation and distraction from excessive nervous tension.

For the successful implementation of creative methods in the practice of training musical art teachers, the use of physical motility of one's own body is becoming more and more relevant in the process of developing the singing voice. For example, the method of physical exercises in combination with singing. In this technique, it is recommended to use movement exercises not only to relieve tension, but also to form the necessary sound, develop auditory analyzers, voice and hearing coordination, etc.

Attention is drawn to the study of Xia Jing (Xia Jing, 2019) (China-Ukraine). The dissertation offers an experimental method of visual modeling of vocal sound phonation. The researcher proposes to consider the method of development of the singing voice in the process of teacher-student communication, thanks to which the purposeful activation of the necessary parts of the vocal apparatus is achieved by visual means, the process of sound production is corrected, which leads to the improvement of the singing artistic and technical skills of the future musical art teacher.

In our opinion, P. Tiutiunnyk's creative method of vocal training (Tiutiunnyk, 2015) deserves special attention. He emphasizes that "in fact the Song sings him, not he sings the song. People hear and see this miracle". And the Song, performed together, by a choir of thousands of living voices, becomes "that "Viche" that can answer any questions and solve any tasks of Being" – thus, somewhat pathetically, sounds the main Credo of the author of the "School of Ukrainian Bel Canto" (Tiutiunnyk, 2015, p. 116).

P. Tiutiunnyk created his Voice Training Center "Ukrainian bel canto", and the methodology is called "School of Magical Singing". The main concept of the author's creative methodology ("School of Magical Singing") arises from the unique perspectives of singing itself, the revival of the traditions of Cossack times.

We agree with the stated author's provisions of the modern creative methods of musical art teachers' professional training, revealing the magical power of singing, which should become not only a source of revealing the undiscovered creative potential of a person, but also a symbol of the unity of the Ukrainian people in the formation of new paradigms of pedagogical thinking. In order to realize this need as an urgent problem, it is suggested to actively check the latest scientifically plausible ideas and use them in accordance with modern transformations.

CONCLUSION

It should be noted that the modern Ukrainian vocal-pedagogical school, its main vocal techniques are based on the main provisions and principles initiated by teachers of Italy, France, Germany, and Ukraine, which were established in the 18-19th centuries. They focused attention on the types of breathing, the position of the larynx during singing, the register structure of the voice (R. Duhamel and J. Fougere, O. Myshuha and others). In particular, the thesis "the art of singing is the art of breathing" has been known since the time of the old Italian school.

The article reveals the sources of the emergence and development of the Ukrainian national vocal school, the content and forms of educational activities of outstanding voice teachers, the ways of establishing the professional independence of the vocal-pedagogical school in Ukraine.

Examples of significant intellectual capabilities, knowledge and practical experience of Ukrainian voice teachers, new creative ideas regarding teaching singing that are capable of fundamentally changing traditional pedagogical thinking, methodological views on theoretical conclusions known to science regarding the awareness of the essence and practical possibilities of the vocal apparatus, the singing voice are given. We offer a debatable approach to the understanding and practical application of the proposed scientific approaches to the development of creative personalized author's methods, their introduction into the educational process and professional training of musical art teachers. Accordingly, we express confidence that the solution of the mentioned problem is possible due to the combination of scientific and methodological potential of the professionally interested world community of voice teachers.

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