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IMPACT OF VOCAL AND CHORAL TRAINING ON FORMATION OF THE AESTHETIC NEEDS OF THE FUTURE TEACHERS OF MUSIC
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ВЛИЯНИЕ ВОКАЛЬНО-ХОРОВОЙ ПОДГОТОВКИ НА ФОРМИРОВАНИЕ ЭСТЕТИЧЕСКИХ ПОТРЕБНОСТЕЙ БУДУЩИХ УЧИТЕЛЕЙ МУЗЫКИ
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В статье рассматриваются разнообразные теоретические подходы к проблеме формирования и развития эстетических потребностей с помощью вокально-хорового искусства. Исследуется роль вокально-хоровой подготовки в становлении эстетических потребностей будущих учителей музыки.

Ключевые слова: подготовка учителей музыки, эстетические потребности, вокально-хоровая подготовка.

The article deals with a variety of theoretical approaches to the problem of the formation and development of aesthetic needs with the help of vocal and choral art. The role of vocal and choral training in the development of the aesthetic needs of future teachers of music is examined.

Key words: training of music teachers, aesthetic needs, vocal and choral training.

The questions of formation and development of aesthetic needs are particularly relevant and necessary in higher educational school, as essential for students-musicians and are forming a “common culture, higher human sensitivity, cultural
senses, without which there is no and can be no knowledge or understanding of truth, goodness, beauty, justice and strengthening them in life” [6, p.9].

Improving the efficiency of teachers of higher education requires the full use of the reserves contained in the characteristics of an individual, especially, in the need-motivational sphere.

A lot of current researches are dedicated to: the problems of formation of aesthetic culture (O. Apraksina, V. Butenko, B. Likhachev, L. Pechko, V. Shatska, G. Shevchenko, L. Poberezhna, Y. Sopina etc.), aesthetic feelings and interests (G. Vashchenko, I. Kuzava, N. Tavrovetska, S. Yakymenko, T. Shmeleva et al.), aesthetic tastes (M. Kahan, M. Kiyashchenko, O. Burov, L. Levchuk, M. Leyzerov, O. Losev, L. Goncharenko, V. Razumnyy), issues of aesthetic development of school children (I. Nazarenko, S. Sandyukova, O. Litvinova, O. Ltvynenko, A. Khachikyan, O. Dorozhkina), students of industrial and power technical schools (O. Holovizin), young workers in club facilities (O. Kobin) and others. Almost there are no researches regarding a high school teacher, first of all, there are no studies on the formation of aesthetic needs of future teachers of music in the process of vocal and choral training.

Communication with the music, the experience and the understanding of it forms an individual, his or her worldview, aesthetic and ethical ideals, tastes, will, character, expands the range of knowledge of the world and helps to learn the values of spiritual culture, promotes the development of communication skills, gives an opportunity to gain the necessary skills of social behavior.

Even in aesthetic concepts of thinkers of antiquity Pythagoras, Aristotle, Plato and many others there are the first attempts of identifying the problem of formation of personality by means of music. Even then it was believed that music can have influence on the moral side of the soul, to form a person's character [3, p. 292].

An interesting opinion about the impact of music on the listener was expressed by A. Sohor. As the music first of all is directed at the world of emotions and is inherently an expressive art, then more positive images than negative ones dominate in it [5, p.153]. Tendency to disclosure and underline the lightest, the best in a person
amplifies the importance of music as a spokesman of humanistic principles and a keep of moral and educational function. We can assume that the direct effect of powerful positive energy will affect a recipient and “infect” him or her with positive emotions that develop aesthetic attitudes, feelings and needs.

The peculiarity of music is in the ability to influence physiological and mental state of a person, his or her spiritual world. Physiological response of a listener is in growth of cardiac activity, violation of rate and amplitude of respiration (as in excitement of a person). According to the ideas of the psychologists (L. Vygotsky, V. Petrushin, B. Teplov and others), such a reaction of a person depends on the nature of music and is determined by the contents and by the stylistic features of works of art [4, p.5].

Physiologists I. Dogiel and I. Tarkhanov in the experimental study of the effects of music on the human body found that musical sequence (melody) heard by a person makes a much greater impact on him or her than isolated, individual sounds. This means that the reaction of human body to the music to a much larger extent is determined by its mental, emotional impact than by a direct physiological one.

According to the national teacher-scholar G. Dashak, the highest degree of expression of human senses is realized through voice. The impact of vocal voice on a listener depends not only on the level of performance skills (vocal technique), but primarily on the spiritual level of a performer, on his or her “personal spiritual evolution”. Sometimes voices are “refined” by the professional skill, ignoring the spiritual aspect of the voice. With sufficient technical and musical level of a performer, he or she makes no impression on a listener, “because there is no magnetism in the voice, no high spiritual vibrations” [2, p.53].

In the training of teachers of music an important thing for the students is obtaining of vocal and performing skills. “To teach others to sing, according to L.V. Shamina, you must personally have a singer’s voice, continually improve your own skills, be fit as a singer, be able at any moment to show with your voice a particular feature, nuance, technique” [5, p.34].
In the training of future specialists different kinds of singing activities are used: solo, choral, ensemble singing, performing various parties in the choral works with conducting, partly singing at the lessons of musical and theoretical training (solfeggio and music history), and in the process of choirmaster practice. All these kinds of singer’s activity form the basis of vocal and choral training of students.

Besides purely professional skills in the process of vocal and choral training aesthetic needs, aesthetic attitude to music creations, the overall aesthetic orientation are formed. Vocal and choral art, affecting the mind, emotions, feelings, moods of a person appeals to all his or her life experience. With the objective severity of music and its subjective refraction by a personality the aesthetic attitude to the world, aesthetic interests, ideals and tastes of a person are actualized. Aesthetic experience that occurs as a reaction to the impact of vocal music is much bigger, because human voice is the most natural and delicate instrument that reflects the spiritual and emotional nature of a person, and also because vocal music contains a word that facilitates the process of communication. Vocal music activates the processes of learning, assessment, communication, becomes a kind of stimulus of the individual’s activity [1, p.189].

Of all subjects of the vocal and choral cycle (the choral class, the ensemble, voice training) the discipline “Voice training” is critical to identity disclosure of the future teacher, since the subject is held in individual form and has a high spiritual and aesthetic potential.

A future teacher of music must not only play the instrument well, have conducting skills, possess the knowledge of music theory, methods of musical education, organizational and communication skills, but also be able to charm his or her students with his or her singing, awake craving for beauty with own performing professionalism, awake the desire to acquire the knowledge of music in the students, take part in artistic and aesthetic activity. The teacher of music should be a creative person with high aesthetic requirements, general and vocal culture. And it is in the process of vocal and choral training, especially in the classroom of voice training, that he or she becomes such a person: learning to overcome the shortcomings of own
performance; getting acquainted with the world of human emotions, various situations depicted in the works, different musical cultures, styles of performance; learning to control the behavior during concert performances – so he or she trains the will, intelligence, emotional sensitivity, becoming a more mature person, spiritually enriched. Vocal and choral training not only forms vocal and technical skills of future teachers, but also promotes the acquisition of new personality traits necessary for spiritual growth and learning.

In the summary, we can conclude: vocal and choral art contains powerful reserves for the development of cognitive, emotional and volitional personality; vocal and choral training of future teachers of music is a factor of a positive impact on the aesthetic development of students.

REFERENCES

ЛИТЕРАТУРА


