

## FORMATION OF MASTERY OF ARTISTIC AND PEDAGOGICAL COMMUNICATION OF FUTURE TEACHERS OF MUSIC IN THE PROCESS OF VOCAL AND CHORAL ACTIVITIES

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**Annotation.** *article examines the problem of forming the readiness of future music teachers for self-development in the process vocal and choral training. The urgency of this problem is that that development of new forms of learning, advanced technologies are created an opportunity to form in young people not only such qualities as creativity, initiative and sociability, self-sufficiency, but above all ability to self-development and self-realization. Given that professional requirements for a modern teacher of music in the schools of Ukraine and go beyond the traditional, an important task of higher music education is the formation of the personality of a teacher capable of constant creative growth and self-development. Transition to self-development as the result of student training is associated with the breaking of stereotypes pedagogical thinking, the usual ways of professional activity, within whose function as a teacher was reduced to the transmission of socio-cultural heritage.*

**Keywords:** *self-development, future teacher of music art, step-by-step technique, readiness for self-development in vocal and choral training.*

The Ukrainian national education system is based on the principles of democratization and humanization and actualizes the social order for teachers who are able to implement the priorities of morality, humanistic worldview and culture of communication. This is especially true of future music teachers, one of the defining professional tasks of which is to fulfill the socio-cultural mission of the leader in mastering the boundless world of national and world music, enriching the spiritual potential of students on this basis.

The implementation of these tasks depends not only on the professional skills of the teacher, but also on his communicative potential.

The problem of pedagogical communication was studied by I. Bekh, N. Butenko, G. Vasyanovich, V. Grinyova, N. Volkova, I. Zyazyun, A. Makarenko, P. Myasoid, L. Savenkova, V. Sukhomlinsky, K. Ushinsky T Shcherban, T. Yatsenko and others.

The philosophical aspect of communicative theory was considered by K. Apel, V. Bibler, A. Yermolenko, G. Husserl, L. Sitnichenko, Y. Habermas, K. Jaspers, M. Buber, V. Kulman and others.

Such scientists as M. Bukach, O. Garmash, V. Hrynyova, T. Ivanova, A. Rastrygina, O. Rudnytska and others emphasized the fundamental role of communicative skills in the structure of teachers' pedagogical culture. In the field of music pedagogical education, attention is focused on various aspects of professional communication of future music teachers: the formation of communicative qualities of music teachers (L. Archazhnikov, O. Apraksina, G. Padalka, O. Rostovsky, O. Shcholokova, etc.); communication in music lessons (N. Antonets); formation of experience of artistic and pedagogical communication of the future teacher of musical art (I. Sipchenko); professional development of a teacher in the process of communication with art (V. Orlov); interaction of the conductor and the choir (P. Kovalik, A. Kozyr, M. Tukmachova).

At the same time, the analysis of modern pedagogical practice shows that in the interaction of teachers and students there are problems associated with the lack of skills of artistic and pedagogical communication of future teachers of music.

Therefore, the aim of the article is to substantiate the ways of development of artistic and pedagogical communication of future music teachers, which is necessary for personal development of children, their moral and ethical education, formation of their values, self-awareness and musical and aesthetic culture.

Philosophical and ethical consideration of the phenomena of "communicativeness" and "communication" confirms that they reveal humane relationships between people based on understanding, harmony, trust, mutual respect and are the basis on which the theory of pedagogical communication will be based. According to J. Habermas, "the level of socio-cultural development of society is characterized primarily by the level of development of language communication." He emphasizes the communicative significance not only of utterances, but also of extralingual manifestations, which are always interconnected, namely: actions, gestures that are able to convey various feelings and experiences [4, p. 85]. Pedagogical communication is the basis for the formation of children's universal values - kindness, humanity, tolerance, national consciousness, respect for the peoples of the world, freedom, high culture, which establish moral norms in pedagogy. At the same time, a music teacher must have the skills of artistic and pedagogical communication, based on the goal of involving students in the values of music art and on this basis to provide students with the opportunity to learn universal cultural experience. At the same time, the solution of pedagogical tasks of teaching and education depends on the teacher's ability to communicate with students, construct and organize their productive dialogue. Also in the process of artistic and pedagogical communication is direct and feedback, ie each message is designed for its interpretation by the interlocutor (whether the author and recipient - student or teacher - student), and return it in an enriched, interpreted form for further similar processing [3, p. 44].

A special role in the educational process of secondary schools belongs to the vocal and choral activities, because the most common, accessible and favorite type of

performance of children is choral and ensemble singing.

D. Aspelund, B. Asafyev, G. Velcha, G. Struve, D. Kabalevsky, E. Pecherska, M. Falko, B. Yavorsky and others emphasized the priority of vocal and choral activity in the process of development of the people's musical culture.

According to the British music teacher Graham Welch, vocal sound is one of the manifestations of humanity. The researcher states: "Within a wide range of human sounds, there are two constellations - language and singing, which have significant socio-cultural significance. The relevance of these categories is that thanks to them humanity passes on its cultural experience to future generations "[2, p. 239]. It is known that Ukrainian music education is "genetically" close to vocal and choral activities, so continuing the traditions of national choral art in all its diversity is an important task of music teacher, choirmaster as a mentor in spiritual and creative communication of children with music.

Thus, artistic and pedagogical communication through vocal and choral music is the basis for the formation of students' emotional and sensory sphere, values, thoughts, tastes, ability to actively communicate with a piece of music, which contributes to the development of their personal qualities.

That is why the formation of the skill of artistic and pedagogical communication of the future teacher of music in the process of vocal and choral activities requires special painstaking training.

To carry out artistic and pedagogical communication in the process of vocal and choral activities, a music teacher must have a set of the following communicative skills:

Information block: verbal communicative skills: organization of speech (ability to clearly, clearly, easily express thoughts and feelings, lead a monologue, dialogue, etc.); orientation in the situation of communication (mastery of professional terminology, the ability to choose verbal means in accordance with the specifics of a particular communicative situation); implementation of speech influence (the ability to persuade, encourage, deny, argue their own opinions, demands). Non-verbal skills: language of conducting gestures, facial expressions, pantomime (muscle freedom, clarity, expressiveness in the transfer of artistic image); performance of the score (instrumental performance, vocal performance of choral parts); mastery of the singing voice (muscular freedom of the vocal apparatus, mastery of supporting breathing, diction, vocal-timbre culture).

Interactive block: establishing and maintaining feedback in communication (teacher's explanation, introductory word of the conductor, analysis and correction of vocal and choral sound according to the figurative content of the work); organizational skills (organization of choirs, small creative groups: duets, trios, etc.); establishing pedagogical contact (building subject-subject, ethical relationships with students, pedagogical tact, tolerance, friendliness); orientation in communication with the choir (prediction and correction of the quality of vocal and choral sound).

Perceptual block: the ability to establish psychological contact with the subjects of interaction - students, choir, listeners (ability to listen and treat students, adequately assess student behavior, understanding of their inner world based on empathy, attraction,

identification with others); ability to take into account the individual characteristics of children (diagnosis of the singing voice).

Creative block: artistic skills (creating creative well-being of performers, psychological attitude of students before the concert, possession of their own emotional state during communication with students, possession of suggestive psychological means of influencing performers (infection, suggestion, persuasion, imitation); author's idea and listeners (creation of own interpretation of a musical work, forecasting and correction of quality of vocal and choral sound, operation with timbre colors) [1, p. 86].

The experimental research program was conducted on the basis of Vinnitsia State Pedagogical University for two years.

The system of experimental work included a set of organizational forms and methods aimed at forming students' communicative skills, in particular the following criteria: cognitive-informational, perceptual-gnostic, interactive and creative-activity.

For the effectiveness of the formation of communicative skills in future music teachers, the following pedagogical conditions were created in the process of vocal and choral training: stimulating the development of motives for communicative activities; formation of students' clear ideas about the nature and structure of communicative skills; organization of dialogical interaction of subjects of educational process; enrichment of aesthetic value orientations of students on the basis of systematization of vocal and choral repertoire.

The formation of the information communication block was carried out at the first professionally-oriented stage of the study in order to form students' interest in the issues of artistic and pedagogical communication of music teachers, attitudes to develop their own verbal and nonverbal communication skills. This stage was carried out within the framework of individual lessons in the disciplines of the vocal and choral cycle (voice staging, conducting, choral class) and provided for the solution of the following tasks:

- development of primary motivation of students: their awareness of the role of verbal communicative skills (organization of speech, orientation in a communication situation, speech influence); non-verbal means of communicative influence in the process of vocal and choral activity (mastery of singing voice, conducting gestures, facial expressions, pantomime, performance of choral score);

- formation of the ability to self-analysis, communicative reflection, assessment of their preparation for communication with the art of music.

We solved these tasks by using a set of such methods: explanatory-illustrative, phonetic, "muscle controller", according to K. Stanislavsky, activation of visual, auditory and tactile associations, self-control over one's own sense of sound in high singing position, partial search (heuristic), problem presentation of educational material; demonstrations of the work with the help of sound recordings, videos, computer programs.

The main means of forming communicative skills at the first stage is indirect pedagogical influence, aimed at active interaction of the student with the work of musical art, directing his cognitive interest in the problem of artistic and pedagogical

communication of music teachers. Therefore, in individual classes on the vocal and choral cycle, students' attention was focused on understanding the leading means of communicative influence needed for future musical and pedagogical activities. Voice and conducting teachers provided role models for students in organizing speech, mastering professional terminology, establishing and maintaining feedback, and mastering nonverbal means of communication: conductor's sign language, facial expressions, pantomime, vocal or choral performance. At the same time, they emphasized the communicative role of the latest professional skills, which will help the music teacher to communicate with future students in the process of vocal and choral activities.

In order to clarify the essence of artistic and pedagogical communication, their awareness of the importance of verbal communication skills of music teachers and purposeful work for their formation, a special course "Communicative skills of music teachers" was introduced. Future music teachers had the opportunity to study topics: "content and structure of pedagogical communication and communication skills of music teachers", "communicative function of music art and art-pedagogical communication of music teachers"; "Informational verbal and nonverbal communicative skills of a music teacher"; perceptual communicative skills of a music teacher ". To form the skills of verbal communication, students received creative tasks: to independently prepare a story about a school song and demonstrate their communication skills; to model artistic and pedagogical communication with students in the process of getting acquainted with musical works. Students realized the importance of mastering expressive and emotional language when characterizing the figurative content of the work, as well as the ability to listen to the interlocutor, create a creative atmosphere for communication with him, having their own emotional state. After all, a music teacher must have primarily verbal communication skills, analyzing the figurative content of the work, revealing the feelings and emotions he evokes in listeners, deciphering the "encoded" in the musical message means of expression. Therefore, students had to realize that not only the teacher's ability to organize speech, encouraging the study of the work, but also the mastery of professional terminology needed to express vocal and choral tasks and sound correction will help to adjust students to the perception of a musical work. A music teacher must be able to methodically competently work on sound production, phrasing, dynamics, ensemble, etc. Along with verbal communication skills, students must master specific non-verbal communication skills inherent in vocal and choral activities. Such skills depend on the skill of the hands, facial expressions, pantomime of the music teacher and serve as an effective tool in the implementation of artistic and pedagogical communication between teachers and students and choral work.

Conducting classes play a special role in the formation of communicative skills of future music teachers. It is here that the opportunity arises to model the communication of the teacher-choirmaster with students, school choir, vocal ensemble. Therefore, conducting teachers focused students' attention on understanding professional conducting gestures, facial expressions, pantomime as important non-verbal means of communicative interaction with the choir. pedagogical activity. Such a communicative

skill as mastering the gesture requires painstaking, systematic work of teachers and students. Teachers of choral conducting purposefully focus students' attention on the importance of this skill for the transmission of a diverse range of human feelings. In the work on the most difficult kind of technical conducting skills - gesture complicity, the following methods were used: associations from life practice (bow movement, smoothing on a soft object); problem method for independent search of the necessary gesture. At the same time, teachers focused students' attention on the importance of facial expressions and pantomime when interacting with performers to convey a certain image. After all, the gentle, affectionate look of the choirmaster and his pantomime will inspire the choir to perform the necessary sound of the choral work. Facial expressions testify to the brightness of figurative thinking, to the awareness of its role as a companion of expressive gesture, which not only enhances its effectiveness, but also indicates exactly to whom, first of all, from the performers this gesture is addressed.

Students had the opportunity to observe the use of a huge range of emotional and figurative expressiveness of gestures: gentle and angry in the works of: M. Leontovich "Laundry", Dankevich "Black Hook", M. Nishchinsky "Chained and gray cuckoo"; calm and determined: P. Chesnokov's "Apple Tree", M. Nikolsky in the following. M. Lermontov's "White Lonely Sail"; dramatic: M. Leontovich "Drowned".

It is known that one of the tasks of the course on "Voice Production" is to equip students with the principles of artistic sound production, knowledge of the basics of vocal technique. Using music-theoretical knowledge, students analyzed the means of musical expression, which reveal the essence of the emotional nature of the vocal work, its figurative content. At the same time, future teachers had to understand that the productivity of their communication with students in music lessons or vocal and choral classes is influenced by many factors, including professional mastery of the singing voice, which is an important means of communicative influence on performers. The structure of this complex professional communicative skill of a music teacher consists of important elements, namely: mastery of the basic mechanisms of voice formation (muscle freedom, sound formation in high singing position, impedance), mastery of singing posture, singing lower costal-diaphragmatic breathing, sound attack (solid), accuracy of musical intonation, clarity of diction, single-voice sound, timbre, sound dynamics, singing legato and staccato, cantilena and recitative style, mastery of timbre-intonation strokes, phrasing skills, sound style. To do this, they should focus on the dialogic interaction of the author's idea with future students. In order to effectively implement such communication, it was advisable to use the method of analysis and synthesis required during the verbal characterization of the artistic image of the vocal work and the means of musical expression. Mastering of vocal and technical skills was carried out consistently using the following methods: concentric, phonetic, explanatory-illustrative, mental singing based on intra-auditory representations, comparative analysis, method of musical decision and creation of performing interpretation.

The interactive block in the system of artistic and pedagogical communication of a music teacher is also of special importance. After all, the effectiveness of the teacher's

educational influence depends on the ability to establish and maintain feedback with students, on a clear, accessible, expressive explanation of the teacher about the content of a musical work, its artistic image, means of musical expression. Therefore, in individual lessons, teachers of voice and choral conducting provided an example to students in the organization of artistic and pedagogical communication, namely: possession of correct professional terminology, in establishing and maintaining feedback with students, as well as possession of nonverbal means of communication: conducting gestures, facial expressions, pantomime, personal performance of vocal works or choral parts. In theoretical classes of the special course "Communicative skills of a music teacher" students had the opportunity to practice the skills of the introductory speech of a music teacher, choir conductor, leader of a vocal ensemble on the history of music, its figurative content, means of musical expression. In order to develop organizational skills (organization of choirs, small creative groups: duets, trios, etc.) during the special course methods were used: creating problem situations, role-playing games, creative tasks. At the same time, students mastered the ability to establish pedagogical contact with students, ethical, tolerant, friendly subject-subject relationship. For this purpose, the following methods were used: group discussion, analysis of specific pedagogical situations, the method of American scientist B. Franklin "Ways to improve their personality", adapted exercises "Role Play" and "Speech", proposed by V. Fedorchuk. The latest training exercises help students to develop the skills of active listening, establishing and maintaining feedback, identifying individual characteristics of interlocutors.

At the same time, a creative laboratory was created in the classes of student choirs in order to improve the communicative skills of the conductor, namely, there was an opportunity to model the future vocal and choral activities of music teachers, choral conductor, vocal ensemble leader. Future specialists had the opportunity to observe and analyze the communication of the teacher-conductor with musical works, creative team and audience. This is where the ability to provide direct and feedback to performers as a "partnership exchange of creative information" At the same time, students in such a creative laboratory developed the ability to provide direct and feedback with performers as "partnership exchange of creative information" analyzed and adjusted the vocal and choral sound in accordance with the figurative content of the work, practiced the skills of orientation in communication with the choir (forecasting and correction of the quality of vocal and choral sound).

During the pedagogical practice, students realized the importance of all communicative skills of communication with students - general pedagogical and specific artistic and pedagogical. They communicated with students tolerantly, kindly, established ethical relationships with them, given the importance of pedagogical tact. Future teachers understood that the action of the word should be aimed at stimulating the imagination of students, activating associative thinking, which allows to include the performer in the creative process, to involve him in learning about the cultural heritage of mankind.

Perceptual block, which included communicative ability to establish psychological

contact with the subjects of interaction - students, choir, students, students worked during the special course, watching the work of choir leaders (women's choir and mixed choir), during pedagogical practice, under time of preparation for state exams in choral conducting. A set of methods introduced at the special course "Communicative skills of a music teacher" were appropriate, namely: the method of socio-psychological training, group discussion, analysis of specific pedagogical situations, role play, sensitive method, exercises "Speech", "Transmission of feelings". The latter methods belong to the category of methods of training interpersonal relationships on the emotional level and contribute to the development of students' skills of active listening, establishing and maintaining feedback, identifying individual characteristics of interlocutors. However, communication with the art of music has two sides: cognition and manifestation of emotional and value attitude to artistic phenomena [3, p.128]. D. Cornegie's rules of communication, which were aimed at establishing psychological contact with the interlocutor, deserve attention.

Adapted exercises "Role play" are quite effective for the development of perceptual communicative skills, which helps students to develop skills of active listening, establishing and maintaining feedback, identifying individual characteristics of interlocutors. At the same time, communication with the art of music has two sides: cognition and manifestation of emotional and value attitude to artistic phenomena [3, p.128]. To stimulate students to active artistic and pedagogical communication, verbalization of artistic image, their own feelings, the method of projective drawing, proposed by T. Yatsenko, was used. The author emphasizes that "the themes of the drawings are chosen so as to enable the members of the group to reflect their feelings, convey psychological qualities and features, interpersonal relationships, their own changes [246, p. 6]. Using this method, you can offer to perform the exercise "mood-color-intonation", which will help students develop a setting for immersion in the figurative world of music, feel it and translate the inspired images and moods in color, line. This effective pedagogical technique with the greatest clarity allows to identify the connection "emotion-creativity-emotion" [3, p.142]. The tasks "Reflection of feelings" and "Transmission of feelings" concern the sensitive method. Their goal: to assess the level of students' ability to empathize - the ability to experience the same feelings that excite a communication partner. In order to practice the skill: establishing psychological contact with interlocutors on the basis of empathy, identification, reflection and the ability to listen to them, the adapted method of "Castling", proposed by Leslie Rai, was used.

During individual lessons on choral conducting and voice production, teachers provided an example in creating a creative atmosphere based on empathic understanding of the interlocutor, subject-subject interaction of equal partners, preserving the right of everyone to be a person, which would certain skills to establish pedagogical and psychological contact with future students.

Perceptual communication skills, in particular (the ability to listen and treat students, adequately assess student behavior, understanding of their inner world based on empathy, attraction, identification with others) students had the opportunity to improve



during pedagogical practice in music lessons and work with creative vocal and choral groups. The creative block involves students mastering creative communication skills, their independent creation of projects of their own communicative actions, their use in various forms of work. This process is focused on the implementation of students' communicative experience of communication with the art of music in practical creative activities.

During the third creative and independent stage of the study, students increased the productivity of communicative self-development, adjusted the self-esteem of their own creative communicative skills to carry out artistic and pedagogical communication with students through music.

Students were given tasks that required creative application of acquired knowledge, involvement in active communication with the art of music and students, adequate use of verbal and nonverbal means in the process of managing the choir. Future teachers had the opportunity to practice perceptual, interactive skills, to acquire emotional "hardening" during the performance. Relevant topics of the special course contributed to the actualization of students' knowledge: "Creative communicative skills of a music teacher in vocal and choral activities", "Artistic communicative skills of a music teacher", "Psychological mechanisms of communication of a music teacher".

At this stage, methods were used to enhance creative communication skills in accordance with the requirements of future vocal and choral activities, namely: independent study of vocal and choral works, musical tales, preparation of scripts for holiday concerts, lectures, music quizzes for students, participation in concert-performing activity, discussion of results of performances, planning of creative tasks.

This stage involves the creation and formation of students' attitude to creative interaction with the art of music (perception of vocal or choral work, analysis of the means of musical expression, interpretation of the work through non-verbal means of communication). At the same time, the choirmaster gave students an example of masterful mastery of artistic communication skills: to tune the choir to the required sound, create a creative sense of performers, have their own emotional state, suggestive psychological means (infection, suggestion, belief).

Experimental work in the special course included the following creative forms of work: to think about the theme of the concert lecture, music quiz; get school song material for thematic concerts; put on a musical tale on your own. Particularly fruitful is the work on L. Makarenkova's vocal tale "Kalynova Sopilka", L. Barashkina's children's opera "The Bunny Lost", musical scenes by G. Ostroverhy and M. Panamarenko "Necklace for Aunt Jay" and "Glorious Mistress of Oli" and others.

In order to form artistic communicative skills (own emotional state during the stage performance), it was advisable to take D. Kornega's advice on special self-confidence classes, in particular: perfect preparation for the performance, mental attitude to success, immersion in the subject of the performance. , ie immersion in the content of the musical work, identifying yourself with its image and transmitting it to listeners, not paying attention to negative stimuli, thinking about possible mistakes during the performance, etc.

Students developed and demonstrated creative communicative experience during pedagogical practice in secondary schools (working with soloists, creative groups, preparation for school concerts), improving artistic skills: psychological attitude of students before the performance, creating creative well-being, ability to operate timbre bars suggestive psychological means of influencing performers (suggestion, infection, persuasion). An example is the planning of school concerts dedicated to Teacher's Day, folk calendar winter or spring holidays.

Creative communicative skills (psychological hardening, pop peace, mastery of artistic skills) students practiced during the concert-performance practice of students within the university, in particular: reporting concerts of vocal class, academic concerts, exams, tests in accordance with the curriculum; participation in competitions of vocalists and conductors, general thematic lectures-concerts, reporting concerts of choirs, holiday concerts of universities, etc.

Graduate students also go through the school of creative communicative experience in preparation for the state exam in choral conducting. They have the opportunity to work with student choirs, which are the prototype of the team with which they will have to work in the future.

Thus, an extremely important task is to form in students a reflective attitude to the communicative aspect of their future musical and pedagogical activities, the development of effective attitudes to artistic and pedagogical communication with music, which is necessary for productive future musical and pedagogical activities.

That is why the prospect of the future socio-cultural function of a music teacher depends on the scientific search for modern developments in this field - attracting students to national and world spiritual values, enriching the inner world of the younger generation with music.

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