

Distance Vocal Training in the Postmodern Period

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Abstract: The relevance of the article lies in the fact that in the 21st century the distance learning of vocal arts is becoming increasingly important in the postmodern period. The article characterizes the role and importance of educational innovations in the development of music education during distance learning. The author indicates the most important tasks, the solution of which involves the use of educational innovations during distance learning vocal art in the postmodern period. Along with this, such main directions of innovation activities as the formation of new content of the educational process, assimilation of new pedagogical technologies, and the creation of new varieties of educational institutions are influencing. The topic of the article is relevant in the international context, since examples of relevant innovations at the university level consider a "universal" approach to teaching vocal methodology (with coverage of "child" and "adult" periods as interrelated components), the use of media technologies to find professional information, the study of priority aspects of singing in distance vocal training in the postmodern period. The article presents innovations in vocal arts distance learning in the postmodern era; the use of innovations in vocal arts instruction; the renewal of present-day vocal arts institutions in the postmodern era: the vocal arts distance learning process in the twenty-first century.

Keywords: *Educational innovations; university music education; vocal methodology; media technologies; forms and methods of online learning.*

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Introduction

The current processes associated with the formation of a new national educational strategy and general modernization of professional education have a significant impact on the university process of vocal training of academic vocalists as well. Specialists consider, in particular, the priority role of educational innovation as a significant factor contributing to the effective development of traditional pedagogical problems in the distance learning of vocal arts in the postmodern period.

For departments, including the Department of Solo Singing, "educational innovation" during distance vocal training in the postmodern period involves the following specific tasks: activation of the creative, personal potential of faculty and students, mobility in the work of the team; creation of new conditions for achieving qualitative changes in music and pedagogical activities; updating of views and practical actions to address issues of educational nature; formation of up-to-date scientific and methodological support (including the development of new programs) and creative, dynamic environment for deep, comprehensive development of students.

Of course, such a wide field of activity requires a consistent differentiation of implemented innovations in accordance with the main directions of development of the university system: we are talking about forming a new content of the educational process, the development of new educational technologies and the creation of new varieties of educational institutions.

In the literature there is an insufficient number of works on this topic, although there are works of our interest in this area. In the national literature the authors I. Adamova and T. Holovachuk (2012) characterize the role and importance of educational innovations in the development of music education during distance learning. The authors indicate the most important tasks, the solution of which involves the use of educational innovations in distance learning of vocal art in the postmodern period, but these studies need further elaboration. According to I. Lyashenko (2015a), an important discovery is the existence of such main directions of innovation activities as the formation of new content of the educational process, assimilation of new pedagogical technologies and creation of new varieties of educational institutions, which is useful information for borrowing experience. T. Kokhanska (2013) suggests as examples of relevant innovations at the university level to consider "universal" approach to teaching vocal methodology (with coverage of "children's" and "adult" periods as

interrelated components), use of media technologies to find professional information, study of priority aspects of singing art in distance learning of vocal art in the postmodern period.

If we take into account the opinion of foreign scientists and researchers, the developments of O. Dovgal, O. Havrylova, N. Potryvaieva, N. Tolstova, T. Ostapchuk and N. Onyshchenko (2021) introduction of original training courses or expanded approach to the stated disciplines in distance vocal training in postmodern period are important in this field. In their opinion, "universal" tendencies that imply holistic coverage of different age periods of vocal training - from the junior high school to the mature years - deserve attention. This trend should be applied to domestic education in distance vocal training in the postmodern period. Also valuable are the works of M. Simonson (2013), Th. Simhachalam (2016), which consist in proving that the assimilation of new pedagogical technologies in distance vocal training in the postmodern period these days is naturally conditioned by the integrative trends of professional education that dominate in the postmodern period. It suggests the use of a variety of creative forms of learning - open lessons, master classes, creative workshops, training concerts, competitions, pedagogical workshops, conferences, listening and watching audio and video recordings, visiting performances, concerts with their subsequent analysis. These forms of work are effective and worth to be borrowed by domestic teachers for distance learning of vocal arts in the postmodern period.

The purpose of this article is to investigate the effectiveness of innovation in vocal arts distance learning in the postmodern era; to explore ways of using innovation in vocal arts instruction and the renewal of current vocal arts institutions in the postmodern era; to examine the vocal arts learning process in the distance format of the twenty-first century.

Innovations in distance vocal training in the postmodern era

The new content of the educational process is formed primarily due to the introduction of original training courses or an expanded approach to the outlined disciplines in distance vocal training in the postmodern period. Thus, noteworthy are the "universal" trends providing for the holistic coverage of different age periods of vocal training - from the junior high school to the mature years (Adamova & Holovachuk, 2012).

In this regard, experts recommend that special attention be paid to an in-depth study of the basics of children's vocal methodology. Students' knowledge of the characteristics of the body of children of all ages, the specifics of working with children's voices is a paramount task of education

and is directly linked to their future musical and pedagogical activities (Adamova & Holovachuk, 2012).

We should note the undoubtedly positive aspects of the "universal" approach.

Firstly, the student acquires the desired unity of methodological views, comprehending the process of vocal education as an appropriately organized phenomenon of systemic nature in distance vocal training in the postmodern period. Secondly, the young professional develops proper ideas about the situation in the current labour market, which is in dire need of professionally equipped vocal teachers-universalists in distance vocal education in the postmodern period (Morze et al., 2014).

The rapid development of the international industry of musical performing contests, a pronounced public interest in children's and youth academic singing, of course, entails a growing responsibility of teachers, heads of groups and studios at secondary schools, gymnasiums and lyceums in distance learning (Kommers et al., 2014). It is, in particular, about flexible and thoughtful correction of the vocal apparatus of novice singers, a fruitful psychological and artistic and aesthetic influence on the musical education of young musicians, their skilful and purposeful training for artistic "competitions" of different levels. Along with this, the teacher should contribute to the professional growth of his charges and the so-called "transitional" period of mutation, ensuring the hereditary connection of performance skills, minimizing the negative effects of physiological restructuring of the body, etc., (Kommers et al., 2014).

Thus, there is a clear need for authors' methodological developments that analyze the process of "long-term" vocal training of today's students, as well as didactically verified programs that allow to streamline this process and adapt it to the specifics of an educational institution in distance vocal training in the postmodern period (John, 2015).

Using innovations in teaching vocal arts

The adoption of new pedagogical technologies in distance learning of vocal arts in the postmodern period today is naturally conditioned by the integrative trends of professional education that dominate in the postmodern period. This refers to the use of a variety of creative forms of learning - open lessons, master classes, creative workshops, training concerts, competitions, pedagogical workshops, conferences, listening and viewing audio and video recordings, visiting performances, concerts with their subsequent analysis (Simonson, 2013).

It is this integrative immersion into vocal art that contributes to productive formation and development of the personality of a future music educator - a holder of the universal language of the great art of music in distance learning of vocal art in the post-modern period.

Naturally, the aforementioned "diversity of forms" implies the use of various media technologies that facilitate prompt search and selection of professionally significant information, its perception and comprehension.

Let us briefly characterize the priority areas of this process - not only practical, but also theoretical (Nerubasska et al., 2020).

Today's student is usually duly aware of the possibilities offered by the Internet for the search and subsequent identification of sheet music in distance learning of vocal arts in the postmodern period. This applies not only to new vocal opuses (for example, "obligatory" works commissioned by the organizers of international competitions and not subject to "preliminary" publication), but also to old music, whose undeniable value as "artistic and didactic" repertoire is not in doubt (Weis & Koval, 2019).

By encouraging their students to take the initiative in their search, the teacher can draw their attention to the very useful features of computer note-printing programs (Encore, Finale, Score, Sibelius, etc.): editing - correcting identified errors and typos; correcting the page layout of the text; transposing to a convenient keynote (Weis & Koval, 2019).

In addition, the virtual Internet space preserves many valuable phonograms, methodological comments, and research papers that stimulate the professional development of the young singer in distance vocal training in the postmodern period. Regular study of such materials, accompanied by the selection of interesting and the creation of personal "electronic archives", is designed to broaden the performing and general cultural outlook of the future artist, his purposeful and productive work on a specific program in the opera or chamber singing class (Krylova et al., 2021).

Another promising trend related to the use of medical technology is the general accessibility and ease of use of portable audio and video recording equipment. Even the "averaged" characteristics of today's mobile phones allow, with a certain amount of practical experience, regular recordings of home lessons, teaching rehearsals and concert and stage performances for remote vocal training in the post-modern era (Krylova et al., 2021).

Further listening and critical analysis of the given performance "from the side" (performed initially under the supervision of a teacher, then - individually) is an important means of auditory self-control, It ensures

maximum efficiency in interpreting interpretations, vocal and technical actions, watching the "artistic image", acting, and so on Krylova et al., 2021).

Note also that the everyday practice of using various media technologies corresponds with the encouraging prospects for improving the theoretical aspects of vocal education.

The science of vocal technique and the practice of singing currently exist in parallel, with little overlap. Practitioners have long since come to understand that singing is a psychological process in which the entire body of the singer must be involved.

At the same time in theory the process of singing voice formation continues to be considered and studied as a physiological function, narrowly understood as "vocal apparatus" (first of all - larynx).

Thus, despite the enormous intellectual potential of reliable knowledge obtained as a result of numerous scientific research conducted in the 21st century, the professional training of present-day singers in operatic singing technique continues to be empirical, which is usually reduced to the transfer of the teacher's own singing experience, Veremchuk (2013).

In other words, the contradiction between the "organically whole" and narrowly analytical approaches is reinforced by the discovery of the "dissonance" of scientific validity and empirical subjectivity of the learning process.

In the short term, overcoming the existing "vicious circle" is possible due to the growing number of young singers expressing a real interest in daily monitoring of their performance process using "objective" methods - not only comparative aural analysis of sound recordings, but also computer technology. These objective indicators, of course, we should not consider as self-sufficient. However, we have the right to recommend as an important addition to the traditional subjective methods, as well as [criteria] for assessing the effectiveness of pedagogical methods of teaching vocal arts (Kukhareenko, 2014).

The specified interaction of theory and practice will allow, thanks to the intensive cooperation of specialists in different fields of knowledge, to approach the formation of truly current foundations of professional singing education in distance learning of vocal art in the postmodern period (Osguthorpe & Graham, 2003).

The renewal of current vocal arts institutions in the era of postmodernism

New types of institutions are emerging and developing, implementing educational programs, as well as directly related to innovative activities.

Consequently, the goal of the new educational institution was proclaimed the training of a highly qualified opera singer with a certain repertoire (at least four parts from the world classics), with experience of stage work in different conditions, with the skills of independent rehearsal training taking into account the requirements of a particular theatre or enterprise in distance learning vocal art in the postmodern period (Simhachalam, 2016).

Among the training subjects were vocal with a teacher, master-classes with the art director and guest masters, vocal with the accompanist, work with the conductor, director, with the orchestra, singing diction, stage movement, acting, plastique, dance, basics of conducting Italian, French, German and English. The cardinal difference between "repeating what has been learned" and reaching new professional heights was due not only to the level of instruction, but also to the urgent adaptation of knowledge and practical skills to the conditions of a given opera production, carried out jointly during one semester (Dziuban et al., 2005).

Nowadays, the functional peculiarity of the domestic system of vocal training legitimately inspires parallels with the university master's degree or even an assistantship in the "Art of Opera Singing" profile. But the organizational level and material and technical equipment of the educational process, the intensity of the opera and stage and concert performances of young performers who are still the undisputed benchmark. The more difficult are the achievements of the scale of production and advertising and information activities, which are unfolding year after year in order to promote its pupils, popularize educational technologies and establish partnerships with the largest vocal institutes of foreign countries (Vasylevska-Skupa et al., 2014).

It seems necessary to emphasize that innovative educational activity in the field of vocal art is naturally oriented toward creating conditions for the student to fully realize the process of improving professional skills, providing for the development of his creative thinking and mediated by this thinking. Taking the above mentioned into account, the productive nature of the relevant pedagogical innovations is fully manifested through the mechanisms of direct and feedback communication - continuously

supported "dialogue of interaction", music high school and future singers, students: performers, teachers, methodologists. Thus, the progressive nature of modernization of the domestic system of professional education as a process aimed at meeting the actual problems of today's culture in the distance learning of vocal art in the postmodern period can be ensured.

The process of teaching vocal arts in the distance format of the twenty-first century

The process of learning pop vocals in a distance format involves a fairly limited range of forms of work with the student. This includes individual lessons, ensemble work (both in a vocal ensemble and in a vocal-instrumental ensemble, which requires a certain experience and level of training), performances in public, including competitive shows, concert activities, work with technical means when recording in the studio.

Vocal training is usually conducted synchronously in three directions (Kukubaeva, 2016).

The first direction is work on voice formation. It implies first the correct identification of the student's individual vocal characteristics in order to determine the greatest match to his voice in a particular style. Here such indicators as flexibility, ease, flight, clarity, instrumental thinking are important. For example, for romance and pop lyrics, phonetics, pronunciation, and sensuality in performance will also be important qualities (Stukalenko et al., 2016).

In addition, the human voice is extremely unique in its timbre coloring and is capable of changing it, giving the colouring many shades. This ability also affects the choice of vocal style. The main task of the teacher is to teach the student to appeal to the vocal apparatus as an exponent of meaning, capable of embodying all the imagery of the musical content, convincingly conveying to the listener the feelings inherent in the work and allowing the listener to feel his own, resonant in the work performed, soul tones (Lyashenko, 2015b).

Voice formation implies further continuous improvement of the students' technique of possession of their singing apparatus, which can be called an ongoing task throughout their vocal-performing creative life.

We noted above that the areas of work in the training of a vocalist move in sync. Although if we bear in mind the staggered nature of training, the stage described above somewhat stands out of this triad, as it is the most time-consuming and pretends to be basic, except for assuming two subsequent stages.

The next area of work in the development of the vocalist's professional skills can be called work on understanding the musical sphere of the vocal repertoire, deepening and feeling it. It is important to strive for continuous sharpening of the ability of musical expression, to find new, more expressive shades and nuances in distance vocal training in the postmodern period.

Finally, the third of the most important areas of vocal work in distance vocal training in the postmodern period is work on style orientation. Style orientation is thought to be determined by the way the vocalist thinks musically, but such a singular emphasis on a factor influencing the singer's stylistic orientation seems very limiting to us (Bloschynsky, 2015).

To no less extent, in our opinion, the style orientation is also influenced by those individual characteristics of the voice we mentioned above: flexibility, timbre variation, quality of purity, etc.

From the definition of the vocal style chosen by the singer and his mentor, in turn, depends on the manner of singing, and, consequently, the manner of sound production.

Pedagogical instrumental and vocal practice was guided by the musical personality of the student. The practice of pop vocal training proceeds from the same principles of individualization of training, so about the same system of methods of vocal style (Duhaney, 2004).

Learning to speak is very hard. Each vocal coach usually has several methods of teaching singing, and in working with his or her students, he or she turns to different methods that are appropriate or most appropriate in each case for distance vocal training in the post-modern era (Nerubasska & Maksymchuk, 2020).

In terms of distance learning vocal offers self-teacher of pop singing, which is sufficiently popular and accessible sets out the basics of music theory relating to issues of stage skills of the vocalist, recommends practical ways of developing the voice, the musical ear and sense of rhythm in distance learning vocal art in the postmodern period (Nerubasska et al., 2020).

The self-study textbook contains a number of diction exercises and methods of work on the song, which may be of interest for self-studying vocal arts, pop vocal teachers in distance learning of vocal arts in the postmodern period. An important emphasis is the regularity of lessons on the author's outlined system, which ensures the effectiveness of learning pop singing (Motteram, 2013).

An important aspect of the method of teaching singing is its specificity. The audience covered by its method includes everyone who wants to learn to sing, including people without even a basic musical education. The methodology is a clearly structured system from the "pre-sound period," a preliminary direct sound production and includes training of the breathing muscles and articulation apparatus, to the process of shaping the vocal sound in distance vocal training in the postmodern period (Rajan et al., 2015).

The author of the proposed method relies on his personal long-term pedagogical experience and stage practice of working both with students who have good vocal talents, and the practice of working with difficult students of all ages, characterized by lack of coordination of hearing and voice, rhythmic and diction difficulties, anatomical. apparatus. To work with such special students, who require increased attention and a health-saving approach, the author selected special, accessible to perform vocal and breathing exercises, which became the basis for writing the proposed methodology (Rajan et al., 2015).

A review of the educational and methodological literature on vocal teaching shows that the principles and approaches to teaching singing, as well as the technique and strategy of working with the student, are somehow built on a common scenario and have a similar content. The situation with the practical side of pop vocal teaching is different, and here one can observe rather contradictory attitudes and approaches to work with students in distance vocal training in the postmodern period (Rajan et al., 2015).

Today's vocal pop, unlike academic vocal, is quite diverse and free both in the manner of performance and in vocal mastery in distance vocal training in the postmodern period. This is often an excuse for pedagogical deficiencies or, the absence of a pedagogical component. It is well known that not every artist is capable of teaching and imparting mastery, and vice versa, outstanding teachers often did not claim a vocal career. Therefore, there is a very fine line between understanding the essence of the pedagogical and artistic process and the absence of such, insufficient pedagogical competence, which can easily be covered by originality, novelty or a natural desire to get quick results and close contact with a student. A teacher, like a doctor, must always proceed from the principle "do no harm", and in such a complex process as teaching the possession of his own performing apparatus (voice), not having feedback and not controlling the correctness of understanding and implementation of the necessary requirements, not only is it impossible to achieve a positive result in training,

but also to put the student at risk and cause significant, and sometimes irreparable harm to his health.

Based on the analysis of the above methodological literature and curricula, we can formulate the following basic pedagogical principles of teaching pop vocal in distance learning conditions:

- the process of learning pop singing should be based on the principle of transition from simple to complex, which will eliminate many of the pedagogical and psychological problems that often arise in the process of learning vocal skills, and will ensure the learning process dynamics and efficiency (Cook et al., 2004);

- to exclude in class and home lessons the practice of imitating the manner of the famous performers, focusing on the quality of the voice of the student, the correct vocal technique, as well as correctly chosen exercises that meet the individual vocal capabilities of the student;

- to avoid mannerisms, extra effects and false "attributes" that emphasize belonging to a particular performing style;

- not to use the sound amplifying equipment in the process of learning the musical material and in unsuitable acoustic conditions;

- focus the selection of teaching material and concert vocal compositions on the range of the student's free-sounding voice;

- not to force the student's advancement technically and artistically, to select the curriculum appropriate to the student's current stage of work, his or her vocal-technical and performance capabilities, learning ability, beyond the adherence to any one vocal method desired by the teacher

- maintain the student's motivation, encourage, develop enthusiasm for the creative process, and aim for a successful outcome, for which purpose attempt to create a creative and simultaneously business-like atmosphere that ensures the success of the learning process;

- to develop the ability to show creative initiative and improvisation;

- try not to apply the directive model of teaching, leaning toward the most democratic forms of communication with students - conversation, dialogue, discussion;

Let us also highlight some requirements, which can be summarized as follows (Stukalenko et al., 2016):

- variety manner of performance implies a specific sound of the voices, enriched by different vocal techniques, specific to this direction. These can include, for example, improvisation of performance and a certain freedom of vocalization, unacceptable in academic singing. These techniques must be included in a dosed and consistent manner in the learning process, providing training of the necessary style skills (Morze et al., 2014).

Often a student's vocal performance has a set of deficiencies. Work to correct them must be carried out consistently. It is necessary to constantly keep in mind the fact that a large number of remarks reduces the quality of control and overloads the consciousness of the novice musician, and the layering of remarks and constant reference to shortcomings that limit the freedom of creative self-expression of adolescents;

- vocal exercises and etudes are better to learn, the function of which will contribute to the search for a comfortable singing position, a sense of support, and will also help to train the mobility of the embouchure, which will favourably affect the quality of orthoepy and the correct positioning of the vocal position;

- the singing load should be regulated and have a regular and moderate character. If there is a singing difficulty with a healthy vocal apparatus, the source of the difficulty should be investigated and, if necessary, adjustments made to voice training techniques (Chaudhry et al., 2021);

- to include in the training program information from the anatomy, the structure of the vocal apparatus, the basics of vocal formation, its physiological characteristics and hygiene;

- to focus the student's attention on the professional features of the correct sound of the singer's voice, achieved as with a "clean" breathing technique, and with the "mixed" technique;

- to monitor the tendency to tension or forcing the sound and to exclude it, why to include in the structure of classes with the student alternating exercises at different tempos - moderate and fast. Such "switching" of tempos contributes to the ease and flexibility of the voice, and teaches the voice to release unnecessary tension and forcing;

- it is important to acquaint the student with the basics of working with sound-amplifying equipment, and not just with microphones, but with the whole range of supporting techniques. The student needs to know the technical features and patterns of sound emergence, its enveloping and fading attacks, to understand how speakers, monitors, and other stage equipment function. This will help him or her distribute the power of the voice correctly and use its timbre capabilities to the fullest extent (Nerubasska & Maksymchuk, 2020).

On the basis of the above basic approaches to the process of teaching teenagers pop vocal training, we can determine the structure of the construction of a pop vocal class. It will be structured approximately as follows.

Conclusions

The importance of the article in the international context is that the findings contribute to the scientific theoretical and practical progress in the field of research. The article presents innovations in vocal arts distance learning in the postmodern period, which may be interesting and useful in both domestic and international contexts. The effectiveness of innovations in vocal arts instruction is also presented; the renewal of contemporary vocal arts institutions in the postmodern era, which may be of interest in international research; and the process of vocal arts distance learning in the 21st century, which may also be of interest in the development of international scholarly progress, is characterized.

Consequently, the effectiveness of using various forms of vocal development of adolescents (work with a special pedagogical repertoire, providing for the study of music from different countries, the involvement of methods and technologies of poly artistic approach, pedagogical support based on the principles of constructive dialogue and poly positional communication, when the teacher acts as a facilitator) is possible when taking into account the specific age characteristics and basic pedagogical foundations of vocal work specific to this period. Properly selected pedagogical conditions for teaching adolescents pop vocal arts allow to satisfy their basic needs for self-expression, self-knowledge and socio-cultural identification in distance learning vocal arts in the postmodern period.

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The Author 3 dealt with an important issue: characterized the process of teaching vocal arts in the distance format of the XXI century.

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