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ORGANIZATIONAL FORMS OF VOCALISTS' PROFESSIONAL TRAINING IN THE SYSTEM OF HIGHER MUSIC EDUCATION OF CHINA AND UKRAINE: A COMPARATIVE ANALYSIS

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The article presents a comparative analysis of the organizational forms of vocalists' professional training in the system of higher music education in China and Ukraine. It is found out that both individual (individual classes) and group forms of work (lectures, workshops, competitions, festivals) are used in both countries. Moreover, in China, group or collective forms of education are more common, while in Ukraine more time is devoted to individual classes. In addition, in Ukraine there is a greater variety of forms of education in the process of professional training of vocalists in the system of higher music education.

Key words: vocalists, professional training of vocalists, organizational forms, system of higher music education, China, Ukraine.

Introduction. In the conditions of increasing rates of informatization and constant updating of requirements to preparation of an expert, in particular a musician, the problem of modification of the maintenance of professional training of experts actualizes. Of particular importance are issues related to improving the university training of future musicians, including vocalists, by updating the content through introducing new

mandatory disciplines and special courses on the choice, sections and topics of curricula, changing the teaching format.

The urgency of this problem is due to the need to resolve a number of contradictions, namely between: the need for scientifically sound conclusions about the nature of socio-cultural and pedagogical features of vocal training in higher music education institutions in China and Ukraine and the lack of modern Chinese and Ukrainian studies analysis of this process, which allows to identify these features; the need to build the process of training vocal art specialists in the system of higher music education on a modern theoretical and methodological basis and the lack of scientific knowledge about the conceptual philosophical and pedagogical ideas underlying this process in China and Ukraine; the need to identify the content and methods of training vocal art specialists that meet national cultural and educational characteristics, and the lack of research that solves this problem from the standpoint of a systems approach to the system of higher music education in China and Ukraine.

Analysis of relevant research. Significant experience has been accumulated in the theory and practice of education, which outlines promising areas of training for music professionals. The essence of professional training in the context of musical and pedagogical activity is investigated by E. Abdullin, L. Archazhnikova, T. Bodrova, O. Yeremenko, A. Kozyr, N. Koehn, O. Mykhailychenko, N. Ovcharenko, O. Oleksiuk, O. Otych, V. Orlov, H. Padalka, A. Rastryhina, O. Rebrova, O. Rostovskyi, O. Rudnytska, T. Tanko, V. Fedoryshyn, O. Khyzhna, V. Cherkasov, O. Shcholokova and others.

General pedagogical and methodological aspects of professional training of vocal art specialists are revealed in the works of such Chinese researchers as Du Sivei, Li Zhen, Li Shen, Song Dejun, Chang Dongyun, Chang Nan, Zhao Jing and others.

The article is **aimed at** conducting a comparative analysis of the organizational forms of vocalists' professional training in the system of higher music education of China and Ukraine.

Results. Let's define and characterize the organizational forms of vocal training in the system of higher music education in China. Thus, vocal classes in the arts of China are divided into general and individual. It should be noted that in China there is a practice of conducting individual classes only for senior students. This situation is due to a shortage of teachers.

Usually, a joint, or group, vocal lesson is held once a week. The number of students in this class is about 20 people. As a rule, classes are held according to a standard plan, which consists of three parts: the teacher's explanation, students' performance of the musical work considered in this lesson, and at the end there is a discussion of the results. It is interesting that during the performance of a piece of music by one of the students, the others listen carefully and express their own critical remarks. After that, the teacher gives recommendations on how to do vocals correctly and how to correct mistakes. Thus, according to Song Dejun, during such classes, students learn to critically evaluate vocal art, to distinguish errors, to master methods that will help to correct the error [6].

In China, there is also the practice of conducting a specific type of a group lesson – thematic. It is usually devoted to one specific problem, for example, respiration, sound production, etc. It is important for the training of vocalists that such classes are attended not only by teachers from this HEI, but, in addition to them, teachers from other HEIs or from various music organizations are invited.

Individual classes in China are attended by students once or twice a week. The main task for junior students is to master the correct way of vocal training, development of a good tone of voice and musical hearing. And senior students hone their skills, performing famous classical works

written by composers from different countries. Chiang Dongyun emphasizes that the individual lesson corresponds to the individual characteristics of each student. In this class, teachers are mostly engaged in setting students' correct breathing and sound position. The scientist is convinced that breathing is the basis of singing, that is, there is no breathing – there is no proper singing. And the position of the sound determines the volume and beauty of the voice [3].

Thus, we believe that group and individual classes together create a holistic system of professional training. While the individual lesson is designed to solve the problems of vocal technique specific to each individual student, the group lesson develops students' creative skills and their critical perception of a certain way of performing vocal works, lays a solid theoretical knowledge of vocals and raises vocal performance.

In the system of higher music education in Ukraine in the process of training vocalists we meet a variety of forms of education. Thus, among such forms we distinguish the following forms of vocal training in higher education institutions of Ukraine:

- classroom: individual lessons, consultation;
- extracurricular: concert, educational hour, lecture-concert, rehearsal, competition, independent work.

As a result of the analysis of the process of vocal training in art institutions of higher education in Ukraine, we can say that the main form of classroom work is individual. In the scientific literature, the individual form of organization of the educational work is defined as such work aimed at solving an independent specially selected task, which is set before each student in accordance with the level of his training, as well as educational opportunities. These tasks include working with a textbook, various educational and methodological literature, various sources of information (for example, reference books, dictionaries, encyclopedias, textbooks, etc.),

solving creative problems, examples, writing annotations, works, abstracts, reports, etc. [2, p. 48].

As for the specifics of the individual work in art institutions of higher education, we can say that during individual classes in the process of professional training in higher music education institutions, future vocalists study the work of the outstanding singers, get acquainted with vocal works included in the repertoire, analyze vocal qualities and technical capabilities of singers, determine those works that, in their opinion, influenced creative achievements, determine the level and specific features of artistry. Also, in individual lessons students work on singing exercises, works a cappella solo and in duet, works with piano accompaniment.

Another type of classroom training is counseling. It is held in order to provide students with answers to specific theoretical or practical questions, as well as to explain certain theoretical provisions or aspects of their application in practice. Consultations are either individual or group, i.e. conducted for a separate academic group or course flow of students. It depends on whether the teacher advises students on issues related to individual tasks, or on theoretical issues of the discipline, or certain aspects of their practical application [9, p. 316].

In addition, the consultation provides assistance to students in mastering the methodology of the topic or section, the methods of independent learning. As a rule, the number of hours for consultations is defined in the working curriculum for the year and in the individual plans of the teacher.

To continue consideration of the main forms of organization of the process of vocal training in the system of higher music education in Ukraine, we note that one of the extracurricular forms is an educational hour. Ukrainian teachers provide the following definition of the essence of the educational hour. Thus, M. Fitsula defines this form of organization of

the educational process as a specially organized value-oriented joint activities of teachers and students, which contributes to the formation of students' attitudes to the environment, society, nature, art, science, labor, man, and himself [5, p. 135].

The next form of professional training of vocalists in art institutions of higher education of Ukraine, singled out by us, is rehearsal. M. Tereshchenko defines rehearsal as a work process that is carried out under the guidance of a teacher and involves work on a specific vocal work. The rehearsal process involves repetition of the problematic parts of the work with the necessary stops, corrections, remarks and instructions of the teacher. The researcher emphasizes that rehearsal is a hard multi-day work that lasts for many weeks, in order to create a holistic, harmonious work of art [7, p. 74].

In order to obtain high results in the training of vocalists in universities of Ukraine, teachers offer a combination of traditional and innovative forms. Such a successful combination is a lecture-concert. For example, in our opinion, it is expedient to use lectures-concerts during acquaintance of students with creativity of outstanding composers, poets, singers, for demonstration of own creative vocal activity. At the lecture-concert, it seems to us that the use of technical means of teaching will be effective, such as: demonstration of educational vocal material with the help of movies, TV and video clips.

Such a form of organization of vocal training in the HEI of Ukraine as a concert differs from a lecture-concert. Concert in the scientific literature is interpreted as a form of educational work that involves the public performance of musical (in our case, vocal) numbers according to a certain program. Concerts are an important form of vocalists' professional training, because during the concert students have the opportunity to show their

abilities and talents, improve themselves and gain stage experience [7, p. 93].

We are convinced that such a form of education organization as a competition serves for effective professional training of vocalists in the system of higher music education of Ukraine. In the New Glossary, the essence of this concept is defined as a competition that allows you to identify the most worthy of its participants or the best of what was sent for review. It is believed that the competition has a positive impact on the formation of a harmoniously developed personality, his/her emotional and aesthetic culture.

Among the extracurricular forms of organization of vocal education in art institutions of higher education in Ukraine, a significant place is occupied by independent work of students, which includes various types of individual and collective educational activities. It is carried out taking into account the individual characteristics and cognitive abilities of each student under the guidance of the teacher or without his direct participation. O. Demchenko defines independent work as “a type of educational activity aimed at forming the student’s cognitive abilities, their focus on continuous self-education” [4, p. 68].

Well-known Ukrainian researcher V. Antoniuk notes that independent work forms professional skills and abilities, increases the general cultural level of future vocalists.

In the process of professional training of vocalists in the HEI, an independent form of work involves an independent creative search for information about the life, work, genre style of the artist, analysis and comparison of different interpretations of the work, creation and solution of creative tasks, projects and so on.

In the practice of teaching vocals in art institutions of higher education distinguish individual independent work (for example, work with music,

educational and scientific literature, preparation for practical and lecture classes, semester tests, exams, work on vocal performance projects, writing research works, development of individual tasks, etc.) and group independent work (for example, development of collective vocal-performing projects, creative tasks, etc.) [8].

The most common and used form of organization of vocal education is individual independent work of students. This is due to the fact that the main form of training is individual practical training.

According to V. Antoniuk, “individual independent work of the student is manifested in the development of special methodological literature, in the ability to navigate freely in professional terms, to be able to analyze and assess the artistic level of singing, its methodological relevance to creative tasks” [1]. During the individual independent work, the teacher assists the student in working out the main topics, provides certain specific instructions for the implementation of individual independent work. Attention is focused on the direction of the process of vocal learning on the principle of consistency. V. Antoniuk is convinced that the use of this form of work allows the teacher to prepare the student for independent solution of various educational tasks. During individual independent work the student’s initiative in the choice of additional educational sources is supported. In this regard, various creative tasks are proposed for the individual development of analytical thinking [1].

Note that the individual independent work of the future vocalist must be supervised by the teacher, who must review the topics raised for individual independent work, provide a list of recommended methodological literature, as well as vocal works for analysis.

Group independent work of future vocalists is work in small groups. This understanding is due to the specific features of vocal training, namely the individual nature of vocal training. Group independent work involves

mutual auditory and visual control, discussion of vocal problems, joint music, which, in turn, allows development of vocal hearing, promotes methodological understanding of educational vocal material, improves stage well-being.

Conclusions. Thus, as a result of comparative analysis, we came to the conclusion that both countries use both individual (individual classes) and group forms of work (lectures, workshops, competitions, festivals). Moreover, in China, group or collective forms of education are more common, while in Ukraine more time is devoted to individual classes. In addition, in Ukraine there is a greater variety of forms of education in the process of professional training of vocalists in the system of higher music education.

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